THE CHARISMA OF TIBET

Lokesh Chandra

The Charisma of Tibet is the flowering (*padma*) of the jewelline (*maṇi*) Dharma (*oṁ*) in its depths (*hūṁ*). This book surveys problems beginning with the statue of the Chinese Queen in the Potala, the role of Bactrians, the original home and Pure Land of Padmasambhava, the independence of Tibet throughout history, and so on. The 5th chapter begins with Tibet as the source of all the major rivers of Asia, the 6th details historical works, the 7th is the palaeography of Indic scripts in manuals, the 8th sketches iconographic xylographs, the 9th is on some philosophical texts, and 10th is on Sanskrit-Tibetan lexicography. The last chapter has the unknown Maṅgalāṣṭaka of Kālidāsa both in Sanskrit and Tibetan. The fourfold classification of Tantras, modelled after the four sections of a Śaiva āgamas is discussed. The origin of the toponym Oḍḍiyāna, the restoration of the purity of the Bodhisattva's path by Śrīdīpaṅkara-jñāna, report of an interview of Prof. RaghuVira with Dr. Heinrich Harrer, a Tibetan roll discovered in a statue from Nalanda, the writing of Tibetan textbooks as the Tibetans started coming to India in large numbers, the historic studies of Kőrösi Csoma Sandor that laid the foundations of scientific Tibetology, and the development of āyurveda in Tibet. The book is a complete record of the Tibetan studies of Prof. RaghuVira and his son Lokesh Chandra to whom it was seeking the soul of Buddhist culture. The Avataṁsaka-sūtras say: "Mind makes the Buddhas".

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THE CHARISMA OF TIBET

LOKESH CHANDRA

INTERNATIONAL ACADEMY OF INDIAN CULTURE
and ADITYA PRAKASHAN, NEW DELHI

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Prof. RAGHUVIRA *M.A., Ph.D., D.Litt. et Phil.*
Continued by his son
Prof. LOKESH CHANDRA

आचार्य—रघुवीर—समुपक्रान्तं

जम्बुद्वीप-राष्ट्राणां
(भारत-नेपाल-गान्धार-शूलिक-तुरुष्क-पारस-ताजक-भोट-चीन-मोंगोल-मञ्जु-
उदयवर्ष-सिंहल-सुवर्णभू-श्याम-कम्बुज-चम्पा-द्वीपान्तरादीनां)

एकैकेषां समस्त्रोतसां संस्कृति—साहित्य—समुच्चय—
सरितां सागरभूतं

शतपिटकम्

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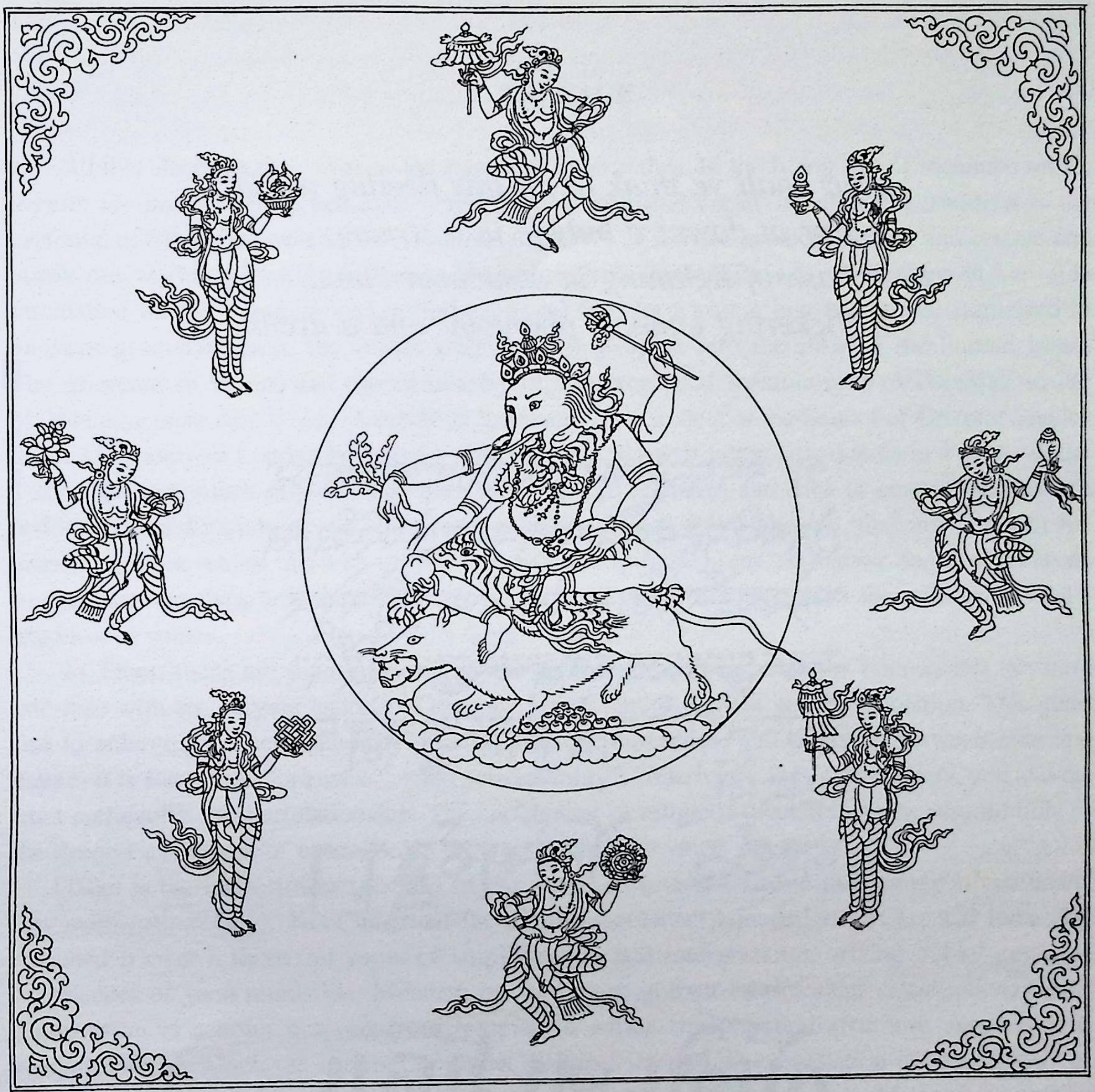
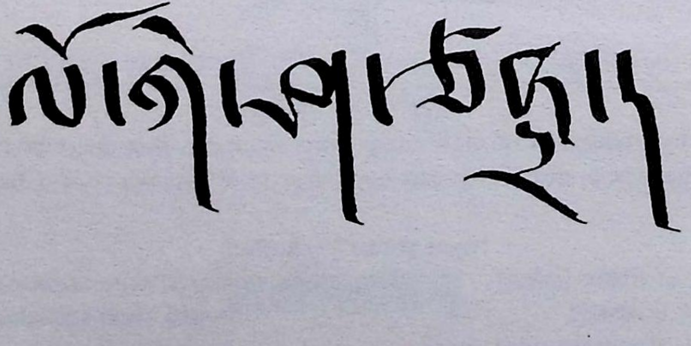


Gaṇapati surrounded by goddesses of eight auspicious symbols, that decorated Tibetan households to bring peace, prosperity and happiness to all members of a family

royal parasol (*chattra*)
pair of fishes (*mīna*) sacred vase (*kalaśa*)
lotus (*padma*) conch shell (*śaṅkha*)
knot of eternity (*śrīvatsa*) pennant (*dhvaja*)
wheel of dharma (*dharma-cakra*)

Thus shall ye think of all this fleeting world
A star at dawn; a bubble in a stream;
A flash of lightning in a summer cloud;
A flickering lamp; a phantom; and a dream.

༧། བོད་དང་རྒྱ་གར་གྱི་མིང་ཆོག་གསལ་ལ་བར
བྱེད་པའི་བརྡའ་ཡིག་གསུང་རབ་བྱེ་བའི་རིན་ཆེན
གཏེར་མཛོད་རྩོམ་པ་པོ་དང་ལས་ར་སྨྲ་ཏུ་བཞེང་ར
རམ་དབྱངས་ཅན་དགོན་པའི་ཕྱུག་མཛོད་
སློབ་དཔོན་འཇིག་རྟེན་དབང་ཕྱུག་ཟླ་བ་
བཟང་པོ།
ཨཱུཙ་ཏ། ཡོ་ཀཱ་ཤ་ཙ་ཏྲ།།



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1. PREFACE

All that sleeps in time lives as the source of inner riches. In the living fire of incarnate minds (*agnim īḍe purohitam*) it becomes a spectrum of spiritual creativity. Tibetan tradition is the profound of Buddhism, wherein meditational universes of *śūnyatā* are both human and cosmic and purify our world by making it divine. My father Prof. RaghuVira was gripped by an ineffable fascination for this Land of intense and profound life. As a young boy he became immersed in Sanskrit grammar where the words were esoteric insights into the flow of the human mind. The grammar of Pāṇini and the immensity of the exegetical formulations of Patañjali in the Mahābhāṣya were revelations of *śabda* as *Brahman*. As a student at the School of Oriental Studies of the University of London he found a new world of Sanskrit grammatical texts in Tibetan in the Tanjur. Their Sanskrit originals had been lost. He learnt Tibetan and tried to correct the Sanskrit restorations of Liebich, as we learn from a letter of Prof. F.W. Thomas, Oxford. I inherit his interest in Tibet, whose 'go-with-me' is a journey to a spiritual home, so that we do not walk home to discover ourselves homeless. Tibet is the depth of the profound against the wild night of the negation of values.

In Tibet, there are empty spaces, primeval forests with no walls or boundaries, constant interface with the varying aspects of the vast life of nature without absolute isolation. This gives rise to enlarging consciousness by growing into the surrounds, and harmony between man and nature. It is *śūnyatā* as "openness", "non-substantiality", "relativity". Desires and fears, you and me exist and evolve in interrelationship. The enrichment of religious diversity can be assured only in the deepest awareness of existence, in the overbrim of potential "openness".

Tibet is the lotus flower (*padma*) of the jewelline (*maṇi*) Dharma that shines in our hearts (*oṁ* maṇi-padme *hūṁ*). Tibet inherited the multi-dimensional knowledge of Classical India and enriched it over a thousand years of amplification and interpretation arising out of personal experiences of great minds like Milarepa or Tsoṅkhapa in their transcendent visualisations. Contempl-ation is a noun derived from temple, in which the physical structure ascends into visualization, in which the external becomes the most internal. Contemplation is "expansion" of consciousness, as is inherent in the word temple whose root is *ten* 'to extend'. Meditative energies flowed into the written word. Books were Dharma incarnate. There are three maṇḍalas of the Triratna of Buddha, Dharma and Saṅgha. The dharma-maṇḍala shows nine scriptures (*nava-dharmāḥ*) of Buddhism. Books were revered in Tibet. A Tibetan folk-song invites homage to sacred books of Dharma, and not to let the strolling book-sellers go away disappointed.

When dawn rises in the eastern quarter
In the sluggishness of awakening,
Tomorrow, the sellers of books of the Holy Dharma will come out.
Each of you should buy a book of Dharma.

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Tibet has preserved the richest heritage of the written word carefully edited from the early period and xylographed across centuries. Prof. RaghuVira commenced the Śatapiṭaka series and the inaccessible literature of Tibetan was to be made known in print. This book relates the long trail of publication of the xylographic heritage. Our publications have been welcomed as "good merit proliferating like the stars in the sky" by Tibetan savants. Just one instance. I published the 28 volumes of the collected works of Bu.ston. Prof. Ulrich von Schroeder was on a field study in the Zhalu monastery of Bu.ston. He was utterly astonished to find that it did not have a set of his works. He wrote to me and I presented it as a homage to Bu.ston the great ācārya of Tibet who put the Kanjur and Tanjur into a corpus. When Schroeder was presenting the set, Prof. Kamaleshwar Bhattacharyya of Paris saw the Abbot of Zhalu receiving it with tears flowing down his eyes. The Avataṁsaka-sūtras say: "Mind makes the Buddhas".

My seventy-seven years with Tibet's heritage have taken me to the beauty of the minds of the East and the West. In the 1970s I sat with Prof. R.A. Stein in a sidewalk cafe in Paris. He spoke of the three large statues of clay in the Potala palace representing the first Dharmarāja of Tibet Sroṅ.btsan.sgam.po and his Nepalese and Chinese Queens. The Chinese Queen shows a European ethnic style which is found nowhere else. Prof. Stein has written in his *Tibetan Civilization* 1972:287: "one of the female figures strangely resembles a sculpture from late Mediaeval Europe. The impression must have been still stronger in the originals since the eyes are blue." He asked if I had any explanation. I was taken by surprise and had no comment to offer. It has exercised me over the years. The central statue of Śākyamuni in the cathedral of Ramoche was brought to Tibet from China by the Chinese Princess Wencheng. The Chinese scholar Liu I-szu has identified a number of its large round columns and wooden capitals as "Roman in style". Bactrian preceptors were present at an assembly convened by Emperor Khri.lde.sroṅ.btsan (r.799–815) who commanded them to compose a catalogue of the Tibetan translations and words coined from Sanskrit. The Emperor explained his concepts of new coinages in the *Bam.po.gñis.pa* (compiled in 814) followed by the Mahāvyutpatti. The Bactrians were either Romans, or inherited Roman traditions. The academic caps of the Tibetan geshes are the martial headgears of Roman generals. To go back to Queen Wencheng. She could have been the daughter of a Tocharian or Bactrian concubine of the Chinese Emperor T'ai-tsung (r.626–649). The green-eyed and golden-haired Tocharian or Western beauties have left a mark on Chinese literature, as in a poem of Li Po: "She laughs with the breath of spring/Dances in a dress of gauze". Buddhist monks were migrating to China from Bactria. The Chinese were acutely conscious of the Han versus the Barbarian. How could a T'ang Emperor give a Princess of pure Han blood to the Barbarian King of Tibet. The way out could be to wed his daughter from a Bactrian or Tocharian concubine to the Barbarian king who must have become attached to the exotically handsome Wencheng "the western Houri with features like a flower" in the words of poet Li Po. The matter deserves a detailed study.

Padmasambhava, the Second Buddha in the Nyingma tradition, played a unique role in the introduction of Buddhism to Tibet. The provenance of his origin has been deemed to be NW India, due to Oḍḍiyāna being taken to be Udyāna. A unique clue to his place of origin is provided by his paradise Zaṅs.mdog Dpal.ri which has been wrongly translated as the 'Glorious Copper-coloured Mountain' (*Zangdok Palri, The Lotus Light Palace of Guru Rinpoche*, ed. Supawan Pui Lamsan & Kesang Choden Tashi Wangchuk [H.M. the Royal Grand Mother of Bhutan], Thimphu, 2011). *Zaṅs.mdog* is Tāmraparṇī and *Dpal.ri* is Śrīparvata. Tāmraparṇī is a district in Srilanka where Prince Vijaya landed after leaving Suppāraka according to Mahāvaṁsa 6.47 and Dīpavaṁsa 9.30. He founded his capital here and following it the whole island came to bear the same name (Mhv.7.38–42). Geiger* (1960:2§3) says: "Tambapaṇṇi points to the red colour of the laterite (*tamba* = *tāmra* 'copper') which is so characteristic in many districts where the red roads contrast wonderfully with the green foliage of the gardens, and red clouds of dust whirl up in the wind, when the surface of the soil has been dried by the sun." *Tāmra* means copper, and *parṇi* can mean 'leaf' (as plumage of a tree). MW gives it as the name of a place in Vāyupurāṇa 4.2.145. The Tibetan translator found the word *parṇa* 'leaf' odd and interpreted it as *varṇa* 'colour'. Thus Tāmraparṇī became 'copper-coloured' and its geographical connotation was lost.

Dpal.ri is Śrīparvata which was celebrated for its monastery with a Bodhi-pavilion. The Lihinmalai Inscription from the Kandy district in Srilanka, records that King Kaniṭṭha Tissa (ca.226–244) remitted the taxes and granted a permanent donation to the Śrīparvata monastery of the Bodhi Tree Pavilion. A second inscription of the same king records that he had the uposatha-house built for the benefit of the monks of the Śrīparvata monastery.

The Inscription of the 14th regnal year of Māḍharīputra Śrī Vīrapuruṣadatta, the second king of the Ikṣvāku dynasty (ca.227–309), mentions a caitya-gṛha on the Śrīparvata hill, east of the capital Vijayapurī. Vijayapurī is the modern Nāgārjunakoṇḍā (*koṇḍā* means 'hill' in Telugu) an important archaeological site rich in Buddhist remains. This was meant for monks from Srilanka who were engaged in spreading Dharma in Kāśmīra, Gāndhāra, Cīna, Cilāta, Tosali, Aparānta, Vaṅga, Vanavāsi, Yavana, Damila, Palura and Taṁbapaṁṇidvīpa. The caitya-gṛha was in the monastery which was situated to the east of Vijayapurī on the Śrīparvata (*Kasmira-Gaṁdhāra-Cīna-Cilāta-Tosali-Avaraṁta-Vaṁga-Vanavāsi-Yava*[*na*]-*Da*[*mila-Pa*]*lura-Taṁbapaṁṇi-dīpa-pasādakānaṁ theriyānam Taṁbapa*[*ṁ*]*ṇakānaṁ suparigahe Siripavate Vijayapuriya-puva-disā-bhāge vihāra Cula-Dhaṁmagirīyaṁ cetiya-gharaṁ sapaṭa-saṁtharaṁ sacetiyaṁ sava-niyataṁ kāritaṁ* ..., Vogel** 1933:7, 22).

A second inscription of the 24th regnal year of King Śrī Vīrapuruṣadatta describes him as Śrīparvat-ādhipati 'Lord of Śrīparvata'.

An inscription dated in the 8th regnal year of Siri Ehăvuḷa Cāntamūla II, the third king of the Ikṣvāku dynasty, refers to Śrīparvata in Vijayapura. Another inscription of the 24th regnal year of the same king records that banker Kumāra-nandin installed an image of Lord Buddha at the Mahādevī-pariveṇa on the Śrīparvata in Vijayapurī (*śrīparvate vijayapuryāṁ*, *Epigraphia Indica* 35:11–13).

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* Wilhelm Geiger†, *Culture of Ceylon in Mediaeval Times*, ed. Heinz Bechert, Wiesbaden (Otto Harrassowitz).

** J.Ph. Vogel, Prakrit inscriptions from a Buddhist site at Nagarjunikonda, *Epigraphia Indica* 20.1–36.

Tāranātha's history of Buddhism* in India says that Nāgārjuna meditated in Śrīparvata and attained the first bhūmi [pramuditā 'beatitude'] (p.110, 121). Āryadeva the son of the king of Siṁhala-dvīpa sat at his feet and received various magical powers (p.124). After Nāgārjuna passed away. Nāgabodhi sat in a deep cave of the Śrīparvata and attained mahāmudrā-siddhi after a contemplation of twelve years (p.127). Virūpā went to Śrīparvata in the South and received the spell of Yamāri from Nāgabodhi and envisioned the deity (p.215). Nāgārjuna and Nāgabodhi are the first two of the eight patriarchs of Mantrayāna esoterism in the Japanese Shingon tradition (Tajima 2012:31). Nāgabodhi was the teacher of Vajrabodhi (671–741) who was in the Abhayagiri monastery in Srilanka and finally went to China in 719 and translated 25 Mantrayāna texts into Chinese. Śrīparvata was associated with Srilanka and was an outstanding centre of Tantric studies and siddhis (realisations). Both aspects relate to Padmasambhava who went to Tibet from Śrīparvata which was closely associated with the Abhayagiri esoteric traditions of Tāmraparṇī i.e. Srilanka. Padmasambhava consecrated the construction of the monastery of Samye in 775(?) as a seal on the final submission of the local deities he had vanquished or converted. Samye became the symbol of the Buddhist world planted in Tibet as superceding all that was there before. He is a historic figure and a contemporary of Vajrabodhi who translated esoteric Sanskrit texts into Chinese at Ch'ang-an. They are recited in the Shingon monasteries to our day.

The identity of Tibet was a whole world of the mind where Ra.sa 'the land of goats' became Lhasa 'the land of gods', a script was created, 'The Secret' brought by an Indian paṇḍita in the third century was translated into Tibetan after four centuries in the 7th century and became the first work of Tibetan literature. Emperor Sroṅ.btsan.sgam.po created the State of Tibet with a wide network of international relations. Tibet captured the four Chinese garrisons in Central Asia and became a power. Padmasambhava gave cultural roots to Tibetan identity. The lotsavas and paṇḍitas programmed the transcreation of Sanskrit texts into Tibetan to give rise to a literary territory all its own. The glories of the mind were to spring from them over thirteen centuries of Tibetan creativity.

I have reproduced the quintessential paper of Prof. RaghuVira on Tibet's Personality (p.38f) to underline her independence throughout history.

The fourth chapter on seeking the soul of India's culture in Tibet narrates nine decades of our efforts to survey what has been preserved in the Land of Snows as Central Asian hordes were destroying monasteries, burning their libraries and massacring the intellectuals in India. Prof. RaghuVira's efforts to garner international cooperation in the critical editions of classical texts, to find a learned lama to access traditional understanding, and helping Western scholars in their researches are detailed. The visit of H.H. the Dalai and Panchen Lamas to the International Academy of Indian Culture in 1956 during the Buddha Jayanti celebrations were a blessing. The Sakya monastery put the Uigur Kanjur in a stupa (p.66). It has to be exhumed as a unique

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* Translated by Lama Chimpa and Alaka Chattopadhyaya, Simla (Indian Institute of Advanced Study), 1970.

Funding by IKS-MoE

document of an ancient Turki idiom. A Tibetan roll was found in Nalanda (p.67). Prof. RaghuVira wrote to the President and Prime Minister of India in 1959 to revive Nalanda so that Tibetans could continue their philosophical legacy. Fifty thousand copies of the prayer for the long life of H.H. the Dalai Lama was distributed by Prof. RaghuVira (p.72). Writing of Tibetan textbooks, exhibition of Tibetan art, casting types for printing Tibetan, and scores of other activities are detailed in this chapter. My letter proposing His Holiness for the Nobel Prize in Jan 1988 is reproduced on p.151.

The fifth chapter begins with Tibet as the life-line of Asian countries for she is the source of all their major rivers. It is a clarion call to wake up to catalysmic threats to the freedom of Asian lands. Who will temper the rigidity of the present into the fluidity of the unborn future.

Tibet has a very rich historiographic literature that is crucial to appreciate her development as well as for Indian history. Chapter 6 provides details of the several Tibetan historical works edited by me and friends. They pertain to the history of Buddhism in India, Tibet, Kokonor, Mongolia, concluding with the modern studies of Chinese scholars in the 1940s for "securing China's sovereignty over Tibet."

Chapter 7 on the paleography of Indic scripts in Tibet is an invitation to young scholarship to study these script-manuals in the light of Indian mss and inscriptions.

Chapter 8 narrates the immensity of Buddhist iconography presented in written texts or illustrated xylographs. The icon in Tibet was 'visual dharma' as the creation of enlightened souls: *na adevo devam arcayet* 'one not become divine may not worship the divine'. The delineation as well as the ritual to invoke the unmanifest (*amūrta*) to become manifest (*mūrta*) are a genre of its own and the texts edited by me give an idea that a magnific effort is needed to translate them to guide us on the way to Values. International responses of academics as well as of practitioners given herein provide a glimpse of the long journey that lies ahead for adventurous minds.

Chapter 9 is a peep into Tibetan philosophical texts that are overwhelming in numbers as well as in their profound depth.

Chapter 10 underlines the basic need to understand Sanskrit in its Tibetan garb through traditional lexicography and through comparative study of texts that are available both in Sanskrit and Tibetan. The publication of the Mahāvyutpatti in four languages, the Mkhas.paḥi.rna.rgyan, Amarakośa in the perfect translation of Si.tu.paṇ.chen, Tibetan-Sanskrit and its reverse Sanskrit-Tibetan provide a comprehensive terminology to comprehend thousands of canonical and exegetical Tibetan works.

This work ends with the Maṅgalāṣṭaka of Kālidāsa in Sanskrit and Tibetan from the Peking edition of the Tanjur. The Sanskrit text has to be corrected by collating new xylographs.

The researches in para-psychology, photography of the vibrations of individuals from different domains, have given a new vision of a micronic unseen universe. It is super-powerful, pervades both life and non-life. The meditational universes in their essential nothingness are both human and cosmic, and purify the world by making it divine. The vibrations of Tibet become pulsations of depths. Tibetan tradition has interpreted Buddhism in deep profundity. She radiates transcendence, and revitalizes a world of whirlwinds. The Vimalaprabhā commentary on the Kālacakra-tantra speaks of the assimilation of the body and the universe (*dehe viśvasya mānanam*). From the emanation of the universe to the highest meditation on the maṇḍala, this body of ours contains the light universe. The dharmadhātu is shining light and concentration is its perception. Tibet plumbs the ocean of existence (*bhava-sāgara*) so that wisdom and compassion illumine our lives. Physical potential and spiritual creativity have to fuse into life-enhancing vim and vigour. Existence rises into transcendence, crossing the barriers of the individual to become more than man.*

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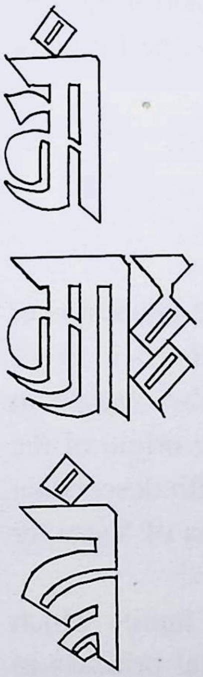
* The publications referred to in this book without mentioning its author are by me. Academy means the International Academy of Indian Culture.

2. IDENTITY OF TIBET



A cold morning in the winter of 1936. The city was Lahore. The frozen winds lashed against the faces of father and son—Prof. RaghuVira and Lokesh Chandra—as we drove in a horse-carriage (tonga) to a world of excitement, a world of fantasy and legend. My father was going to negotiate a set of the Tibetan Buddhist Canon, the Kanjur and Tanjur, xylographed at the monastic printery of Derge in Eastern Tibet, famous for the clarity of its print and accuracy of its readings. I was nine years of age and could feel only the howling cold gales rending the moments with chill and shivering. In about an hour father and me were at the residence of an Indian official who was posted in the Indian Trade Mission at Yatung in Tibet. He was draped in the regalia of Tibetan brocades, which struck wonder and awe in me while my father explored the possibilities of procuring the Derge Canon. When we were back home, I asked my father about the splendid brocades and the country whence they came. Father told me that they were from Tibet in the lap of the mighty Himalayas which Kālidāsa has described as the 'Soul of the Gods' (*devatātmā*). Curiosity impelled me to request father if I could learn the language of Tibet and go there when I am grown up. The next day my father brought the Tibetan Grammar by Alexander Csoma de Koros. It was a big book, venerable in age, and with the strikingly ornamental Lantsha script. I exclaimed "How fortunate was Korosi Csoma to have been to the Tibetan regions. One day I will visit Tibetan regions and the country of Korosi Csoma". Henceforth Hungary became a land of dreams. This feeling for Hungary as a great cultural light was further enhanced when in 1938 I read *On Ancient Central-Asian Tracks* by Sir Aurel Stein wherein he points out that his epoch-making discovery of the Tun-huang grottos was prompted by Professor de Loczy the head of the Hungarian Geological Survey who had recognized the artistic interest of the mural paintings and stucco sculptures which bid the onlooker to accompany them into worlds of luminous beauty. Sir Aurel Stein (1862–1943) was himself born at Budapest on 26 November 1862. So Hungary emerged as a land glowing with discoveries of the vigour of India's cultural history.

Buddhism represents one of the most grandiose edifices of the human spirit. It is sufficient to point to the influence that it has exercised in the course of 2,500 years in countries as diverse as India, Srilanka, the Indo-Greek kingdoms of the generals of Alexander the Great, Central Asian states, China, Korea, Japan, Vietnam, Tibet, Mongolia, Buryatia, Kalmykia, Myanmar, Thailand, Cambodia, Laos, Indonesia and other countries. It has inspired whole literatures, and an art to which we owe some of the most noble and inspired works of man. What a vast and complicated task it is to write a general and all-embracing history of Buddhism tracing its influence on every form of human activity, following all its mystical and philosophical developments, the growth and development of its religious communities and organizations, its influence on visual and performing arts, political and social history and the daily life of the peoples of a whole continent.

The first introduction of Buddhism into Tibet is said to have been in AD 233, when King Thothori Gñan.btsan received the book *Gñan.po gsaṅ.ba* (*The Secret*) in his palace Yumbulagang. It was brought to Tibet by Pandita Losemtso of India, as stated by the early Tibetan historian Nel.pa Paṇḍita. It was translated into Tibetan four centuries later. Tibetan currency notes were dated from the year of its arrival till the 1950s. Alongwith it, the King received the Kāraṇḍavyūha, golden stupas, and other objects. *The Secret* was translated by Thon.mi Saṁbhoṭa and it became established in the reign of Khri.sroṅ.lde.btsan (799–815). One of the lyrics sung by the Emperor was:

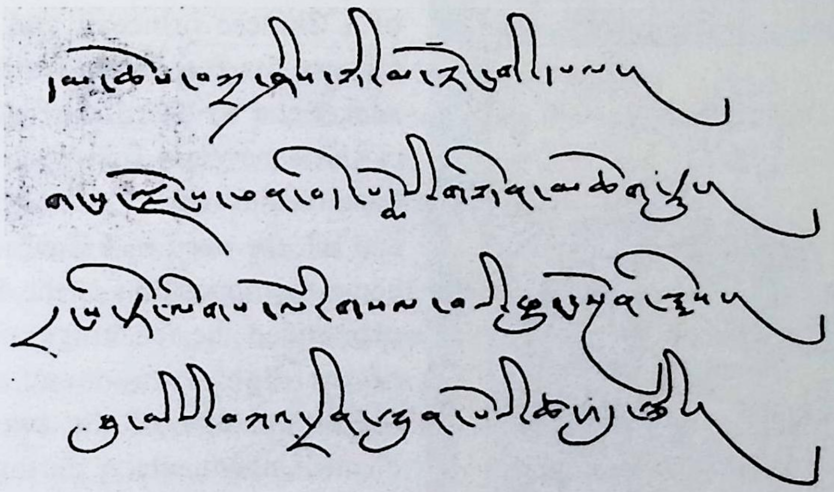
It was in Tho.tho.ri Gñan.btsan's reign
that The Secret first here came;
translated in Sroṅ.btsan.sgam.po's time,
it has become established in mine.

In the 7th century when Tibet came into the orbit of Buddhism she received the greatest ever cultural contribution in the domain of religion, literature and art. As it has happened in other countries which adopted Buddhism as their national religion, the scholars of Tibet sought to connect their early history with their holy land India. The tradition differs about the origin of the Tibetan ruling house and its Indian affiliation. It is said that their ancestor was the fifth descendant of King Prasenajit of Kosala, or of King Bimbisāra of Magadha, or of King Udayana of Vatsa, or belonged to the Licchavīs of Vaiśālī.

Sroṅ.btsan.sgam.po (620?–49) regarded as the 32nd in line of an Indian royal family which had been established in Tibet, ascended the throne. He asked China for an imperial princess in marriage as an alternative for war. He presented the Chinese Emperor Tai-tsung (Seṅ.ge.btsan.po) a suit of armor finely decorated with gold inlay. The Chinese gave battle but were defeated and the Emperor finally agreed to give a princess in marriage. In the year 641, the Chinese Emperor sent his minister Tao-tsung, Prince of Chiang-hsia, with a company of troops to escort the princess Wen-ch'eng Kung-chu, as far as the Tibetan border where Sroṅ.btsan.sgam.po received her. His other queen was Bhṛkuṭī (Thi.btsun) the daughter of King Aṁśuvarman of Nepal. Both of them were very pious and by their efforts the King introduced Buddhism in his country. He is one of the greatest kings of Tibet as the first patron of learning and civilization, and canonized as an incarnation of Avalokiteśvara. From its earlier denomination of Ra.sa 'the Land of Goats' the new capital of Sroṅ.btsan.sgam.po became Lha.sa 'the Land of Gods'.

Among his ministers Thonmi Sambhoṭa, the son of Anu, was distinguished for his aptitudes and attainments. The king sent him with sixteen companions to Āryadeśa or India. He acquired the learning of both the Brāhmaṇas and the Buddhists in Magadha. After a long period of study he returned to his country in about AD 647. At that time there was no writing in Tibet. He shaped the

Tibetan alphabet after Indian letters. The Tibetan alphabet is one of the most beautiful forms of writing in Asia. The Tibetans look upon their script as sacred, for it was created especially to enable the works of Buddhism to be translated into the Tibetan language.



The glory of the holy Dharma's thousand suns
of auspiciousness
Has brought the best friend for cultivating the
lotus of benefit and bliss for the Land of
Snows
And herald the dawn illuminating the path of
goodness.
The weight of Thonmi's kindness is as great as
that of Mount Meru.

In 742 the five kingdoms of Tibet, Arabs, Sogdians and others besieged the Chinese commandery of Anhsi at the end of the reign of Emperor Hsüan-tsung. The attack is said to have been averted by rituals performed by Amoghavajra. Even earlier in the year 670 the Tibetans had captured the four Chinese garrisons in Central Asia, General Hsüeh was defeated and degraded for failure by the Chinese emperor. Tibet was a power in Central Asia.

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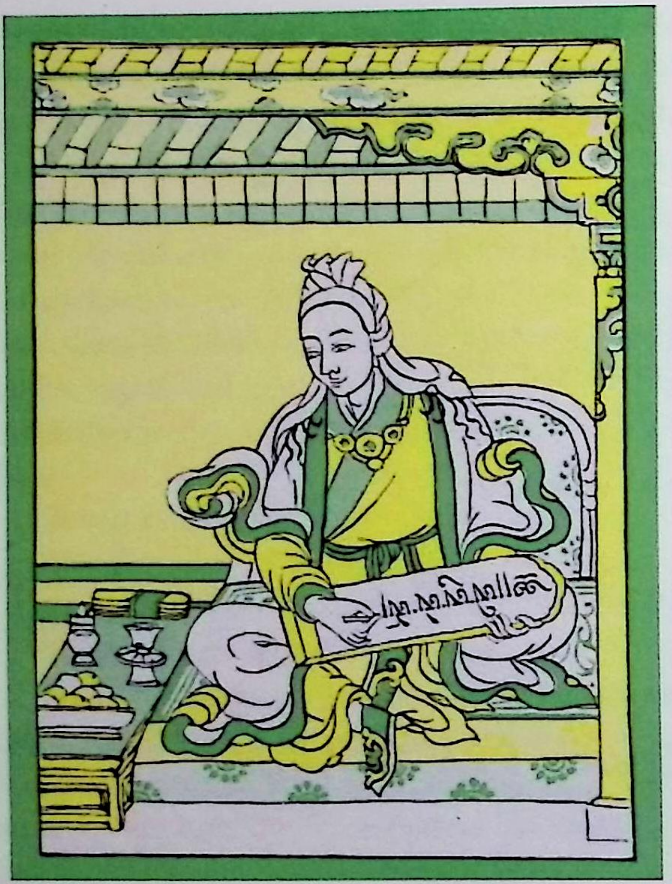

The powerful Tibetan Emperor Khri.sroṅ.lde.brtsan (755–97?) extended his domains over the greater part of Yunnan and even took Ch'ang-an the capital of China. He was the son of a Chinese princess, and inherited strong fervour for Buddhism from his mother. He succeeded to the throne at the tender age of thirteen years. His royal priest the Indian Śāntarakṣita was an outstanding philosopher, and felt the need of a Tantric master to overcome the opposition of the Bon. Śāntarakṣita expounded the teachings of the ten virtues, of the eight component elements of the individual and of the twelve-part causal chain. Unfortunately, during this time Tibet experienced natural calamities. The crops were damaged and epidemics spread affecting people and cattle. People blamed Śāntarakṣita for these natural calamities as they believed that his teachings had enraged the local spirits. He was forced to return to Nepal. He advised Emperor Khri.sroṅ.lde.btsan to invite the great Tantric master Padmasambhava who was endowed with great magical powers to subdue the powerful demons of Tibet to establish a Buddhist order. The Emperor sent a delegation of seven intellectuals to invite him. Padmasambhava was in Nepal accompanied by his consort Mandāravā who was a sister of Śāntarakṣita. Padmasambhava responded to the invitation and came to Tibet in 747. His imposing personality, the vajra (rdo.rje) which symbolises the divine might of Indra the King of Gods, sonorous intonation of the dhāraṇīs, and the panoply of Tantric rituals with *kīlaka* were powerful weapons to vanquish the opponent Bon priests as well as their supernatural *numina*. The fusion of Buddhist and Bon deities as guardians of Dharma and rituals became Lamaism. He is called Guru Rinpoche, or Orgyan.pa 'One from the mystic land of Orgyan', and has been deified as the Second Buddha. Under imperial patronage he laid the foundations of the first Tibetan monastery of Samye in 775(?). He ordained the first seven monks. The first Lama may be said to be Pal-baṅs, who succeeded the Indian abbot Śāntarakṣita, though the first ordained bhikṣu of the Tibetan saṅgha was Bya.khri.gzigs. The most learned of these young monks was Vairocana, who translated many Sanskrit works into Tibetan. His career was interrupted for a while by the queen who in her opposition to the Emperor's reforms, secured the banishment of Vairocana to the eastern province of Kham. But she forthwith became afflicted with leprosy. She relented. The young Vairocana was recalled and effected her cure. She has been handed down as the 'Red Rāhula She-devil', while Vairocana is made an incarnation of Buddha's faithful companion and cousin Ānanda. On account of his having translated many scriptures, he is credited with several revealed works.

Tucci (1959:375–386) has translated an invocation to Padmasambhava and placed the corresponding chapters of the Pad.ma.thaṅ.yig in brackets. Crucial incidents of his early life are as follows in Tucci:

11. He was born upon a mound of lotuses in lake Dhanakośa.
12. King Indrabhūti gathered precious gems from the sea, found Padmasambhava on the road (ch.17), and consecrated him on the throne (ch.18)
15. He abandoned the kingdom and practised penances (ch.12)
33. Came to Za.hor and met Mandāravā.

The thaṅka in Tucci shows the solemn figure of Padmasambhava with his two wives: Mandāravā and Ye.śes.mtsho.rgyal. On the right is Padmasambhava's miraculous birth from a lotus in the middle of the sea. The child is taken on a chariot to the town.

Thaṅkas 187, 188 (Tucci 1959:603) represent his heaven on a mountain in the middle of the sea, called Zaṅs.mdog Dpal.ri in the country of Rṅa.yab.laṅ.kaḥi.gliṅ. Tucci translates Dpal.ri as Śrīgiri. Its supreme majesty is that of the king of mountains (Sumeru).

The Padma.bkaḥi.thaṅ describes the lake region of Dhanakośa in Uḍḍiyāna (ch.14), King Indrabhuti's failure to have a son (ch.15), the King resolves to set out by sea to obtain the cintāmaṇi (ch.16), the king prays to the cintāmaṇi, sees a miraculous child in the middle of a lotus garden, makes him his son, and names him Padmarāja (ch.17). The prince is invested with the kingdom of Uḍḍiyāna (ch.20), but he renounces the kingdom (ch.21) and goes to the park to meditate under the tree of paradise.

Padmasambhava was a foundling child of unknown parentage, whom King Indrabhūti found on the road. The South Indian shores were frequented by multinational merchants from far off lands. Sailing across the seas for months, the sailors enjoyed their freedom on reaching entrepots, and put life into women (lotus) they encountered. Dhanakośa seems to be a mistaken restoration of a Tibetan word for *ratnākara* 'ocean' as mines of jewels or wealth. Vikramāṅkadeva-carita 1.12 says रत्नेषु लुप्तेषु बहुष्व् अमर्त्यैर् अद्यापि रत्नाकर एव सिन्धुः "though a large number of jewels are lost in the tidal disturbances yet men call the ocean 'mine of jewels' (*ratn-ākara*)." The term Dhanakośa is an indication of trans-oceanic traders. Padmasambhava grew up in unrestrained non-family life, and could not settle down in an ordered system. Padma-sambhava means born of an unknown mother (padma), who was loitering free on the pathways, and was unable to adjust to a settled life, even if it be the rule of a kingdom.

The heaven of Padmasambhava Zaṅs-mdog Dpal.ri is not Śrīgiri, but Śrīparvata. Śrīparvata is mentioned for the first time in the Brahmī inscription of the Srilankan King Kaniṭṭha Tissa who ruled about 226–244 AC. He remitted the taxes to the Bodhi house of the Śrīparvata monastery and made a donation to its refectory. A second inscription of the same king records the construction of an uposatha-house and the perpetual grant of revenue of the village for its maintenance, besides two tanks and tracts of fields for the benefit of the monks of Śrīparvata. Inscriptions from

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Nāgārjunakoṇḍa speak of two monastic establishments of Mahāvihāravāsin monks from Srilanka (*Siṁhala-vihāra*). Śrīparvata became a sacred spot because of the Bodhi-vṛkṣa-prāsāda at Nāgārjunakoṇḍa. The Brāhmī inscription of the second Ikṣvāku King Śrī Māṭharīputra Vīrapuriṣadatta mentions the caitya-gṛha over the Cūla-dharma-giri on the Śrīparvata hill east of the Ikṣvāku capital Vijayapurī. The location of the caitya: *Śiripavate Vijayapurīya-puva-disā-bhāge vihāre cūla-dhamma-girīyaṁ cetiyaṁ gharaṁ*. It was for teachers from Srilanka (Tāmraparṇī-dvīpa) who were spreading the Dharma to Kāśmīra, Gāndhāra, Cīna, Cilata, Tosali, Avaraṁta, Vaṅga, Vanavāsa, Yavana, Damila, Palura and Tambapaṇṇi-dvīpa.

Ikṣvāku inscriptions invariably prefix Śrīparvata to the Vijayapurī city. Construction of a mahācaitya in the 6th regnal year of King Vīrapuruṣadatta and the arrival of new architects in his 14th regnal year indicate intensive Buddhist structural activities. His title is Śrīparvatādhipati 'King of Śrīparvata'. Fa-hsien and Hsüan-tsang point out that Nāgārjuna resided at Śrīparvata till his death. The Mañjuśrīmūlakalpa refers to vihāras of Śrīparvata. Dr. I.K. Sarma[1] of the Archaeological Survey of India does not equate Śrīparvata with Śrīśailam. He is correct in differentiating them. For Hsüan-tsang's account see Watters 1905:200–208.

The Gatshel Publishing (Dgaḥ.tshal), Bangkok, Thailand has published a sumptuously illustrated volume *Zangdok Palri: The Lotus Light Palace of Guru Rinpoche* in 2012. It translates "Zangdok Palri as the 'Glorious Copper-Colored Mountain' which is known as a Buddha pure land manifested through the enlightened power of Guru Rinpoche. It is an enlightened world, a paradise on earth..." (p.3). Dpal.ri has not been understood as a proper name of the mountain where Padmasambhava should have practised meditation. The Tibetan term for pure land is *dag.paḥi zhiṅ.khams* (p.88 n.2). The Tibetan expression Zaṅs.mdog Dpal.ri 'Tāmravarṇa Śrīparvata' is a misunderstanding of Tāmraparṇī Śrīparvata. Tāmraparṇī is Srilanka. The monastery on Śrīparvata was associated with the Srilankan king and it was the abode of Srilankan monks. *Tāmra* was understood correctly as 'copper', but *parṇī* was misinterpretted as *varṇī* from *varṇa* 'colour'. The epithet 'copper-coloured' was really Tāmraparṇī 'Srilanka'. It was added to distinguish Śrīparvata from the Śaiva Śrīśailam. Śrīśailam is mentioned in the Purāṇas as a *siddhi-kṣetra* where Śiva and Pārvatī reside. The presiding deity is Mallikārjuna, one of the Twleve Jyotir-Liṅgas.

Tulku Thondup gives the life of Padmasambhava: "Guru Rinpoche was born miraculously in that lotus by miraculous birth" (Tib. *brdzus skyes*) without human parents. Indrabodhi, the king of Oddiyana, and his ministers found the child while returning from sailing across the ocean. They brought the child to the Palace and enthroned him as Crown Prince. The young Prince was trained and skilled in all the arts of knowledge that were taught then. But before long he took leave of the royal Palace in order to serve a greater number of beings through the path of esoteric (Tib. *gsaṅ.sṅags*) teachings and sacred power" (p.7).

I have discussed the identification of Oḍḍiyāna with Kanci at length in 'Oḍḍiyāna: a new interpretation' (*CHI*.1.146–164). Tucci (1940:5) is not certain: "this location shifted from place to place according to beliefs of the various communities and the spreading of the geographical knowledge ... I must confess that these itineraries of the Tibetan monks are far from that exactness which we admire in the writings of the Chinese travellers" (ib. p.26). Tucci (1949:1.213–214) points out that "there is only one point on which the traditions agree: namely that the Guhyasamāja (GS) was revealed to King Indrabhūti in Uḍḍiyāna". The king was an incarnation of Vajrapāṇi who knew and could explain the GS. The GS was commented upon by Candrakīrti, a follower of the tantric Nāgārjuna who was born at Kanchi and whom the texts call *Kāñcannara* (correct to *Kāñcī-nara* 'man from Kanci'). The explicit reference to Kanci holds the key to the identification of Oḍḍiyāna. It is significant that Indrabhūti was an incarnation of Vajrapāṇi, who was the presiding deity of Maṅgakoṣṭha situated in Oḍḍiyāna. Maṅgakoṣṭha is modern Ekāmreśvara at Kanci (*maṅga* and *āmra* mean 'mango').

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[1] Typescript article of Dr. I.K. Sarma: 'Śrīparvata and Vijayapurī' given to me on 26 Nov 1991.

Pratts (1978:200–202) points out that the Tibetan Buddhist tradition is unanimous "in considering Dgaḥ.rab.rdo.rje the first human teacher of Dzogchen. ... ... Padmasambhava and Dgaḥ.rab.rdo.rje were born in Uḍḍiyāna and that the mother of the latter, Prahariṇī, was the daughter of king Indrabhūti Dharmāśoka, the same who discovered Padmasambhava in Lake Dhanakośa. The *Ḥdus.paḥi lo.rgyus* by Dge.rtse Paṇḍita also holds that Dgaḥ.rab.rdo.rje was a contemporary of Padmasambhava."

The following facts are relevant to the identification of Oḍḍiyāna with Kanchi: (i) Dgaḥ.rab.rdo.rje and Padmasambhava were contemporaries and the latter had been discovered in Lake Dhanakośa. (ii) Kanchi was in touch with islands beyond the seas: Siṁhala and Suvarṇadvīpa. Kanchi was an important seaport for Siṁhala as pointed out by Hsüan-tsang. (iii) It seems that Kanchi/Oḍḍiyāna with its glorious traditions of creating the corpus of Sangam Ṭamil literature, provided a precedent for the classification and writing down of the vast mass of Buddhist Tantric traditions. The doctrines of Dżogchen were codified by Mañjuśrīmitra and Śrīsiṁha. It seems that the enthusiasm and dynamism of the Kanchi traditions were also responsible for the redaction of the Tantras in a written form.

Āgama is opposed to Nigama as Tantra is to Veda. Nigama is attested since Pāṇini 6.3.113 as a synonym of Veda. This dichotomy was paralleled by the Buddhists in contraposing the Sutras and Tantras.

The fourfold classification of the Buddhist tantras into kriyā, caryā, yoga and anuttara-yoga is modelled after the fourfold sections of a Śaiva āgama. The Śaiva āgamas are, in principle, composed of four pādas: vidyā-pāda 'doctrine', kriyā-pāda 'ritual', caryā-pāda 'comportment', and yoga-pāda 'psychophysiological discipline'. The two designations of āgama and tantra refer to the same genre of texts (Rauravāgama I, introd. by Jean Filliozat, p.vi, vii, ed. N.R. Bhatt, Pondicherry 1961). The contents of the four pādas of the Mṛgendrāgama are detailed by N.R. Bhatt in his edition (Institut Français d'Indologie, Pondicherry 1962, introd.i–v).

The confusion of Oḍḍiyāna and Udyāna resulted from not being able to distinguish the cerebral *ḍ* ड and the dental *d* द in pronunciation. Udyāna 'garden' is a highly fertile area, and is modern Swat from Suvāstu 'the prosperous region'.

The presence of the South Indian language of Brahui points to South Indian inhabitants in the NW region. It has to be noted that Dravidian words in Brahui show parallels with 8-9th century Tamil. South Indian families could have come to these remote regions and brought Vajrayāna and in course of time they developed into viable colonies.

Three toponyms have to be distinguished:

(i) Urdi which occurs in Patañjali's Mahābhāṣya on Pāṇini's sutra *kāpiśyāḥ sphak. Bālhy Urdi Pardibhyaś ceti vaktavyam/ Bālhāyanī Aurdāyanī Pārdāyanī*. It is the Uri sector of Baramulla in Kashmir.

(ii) Oḍra is Orissa in eastern India. *The Tamil Lexicon* 1.585: *Oṭṭiyam* < Ōḍra, Telugu *Oḍḍe*, Kannada *Oḍḍi*, Malayalam *Oḍiyam* = Orissa.

Hsüan-tsang travelled from Karṇasuvarṇa to Wu(or U)-t'u 烏茶 pronounced Uḍa or Oḍa which has been identified with Uḍra or Oḍra, which is modern Orissa (Watters 1905:2.194). Beal 1884:2.204 transcribes U-cha (Uḍra).

(iii) Oḍḍiyāna is Kanchi. Both words have the same etymological meaning of 'girdle'. Kanchi was the great seaport (*laṅkāvatāra* to Srilanka) and Indonesia. The sea-lanes were the avenues of affluence: dhanakośa. No wonder if Dhanakośa turns out to have a nexus with these commercial routes. Tāranātha names the rulers of Bengal and Kanchi in his history of Buddhism in India (*CHI*. 1.128–139). The identification of Oḍḍiyāna (and its variants) with Kanchi was missed because the difference of pronunciation and the centrality of the NW as a Buddhist area was foremost in their minds. At that time the role of Kanchi in the evolution of Buddhism had not been realised.

(iv) Oḍyāna (Kuwayama 1991:275, 281–284) is a transferred toponym, like Kamboja in NW India, Cambodia in SE Asia, and Tibetans are called Kāmbojas by Amritananda in his Dharmakośa-saṅgraha. South Indians were present in the NW. They were going to the frontiers for trade, dharma and to see relations. Amaravati ivories in Afghanistan indicate lively communication between Dakṣiṇāpatha and Uttarāpatha. Vasudeva, the father of Kṛṣṇa Vāsudeva, was an Andhaka Veṇhu or Vṛṣṇi from Andhra (*CHI*.3.221–226). A scholar of Tamil history once told me that there were Tamil settlements in Eastern Iran as attested by Tamil words in a local dialect. Oḍyāna may have been a settlement with South Indian priests in the royal monastery.

Prof. Herbert. V. Guenther, University of Saskatchewan, Saskatoon, Canada wrote on 31 July 1979: "It was a pleasant surprise to receive your two articles which I have read with greatest interest. In particular the assessment of Oḍḍiyāna is excellent. Personally I never believed that this place was in the Swat valley as claimed by G. Tucci. There is no lake there and it is far away from any cultural cross-roads. It seems that much of Indian culture in historical and geographical perspectives will have to be rewritten. Your articles are valuable contributions."

0. Guru Padmasambhava according to the usual iconography wears the head-gear of a mantra-master, holds a vajra in the right hand and a sacred cranium in the left. A khaṭvāṅga rests on his left shoulder with three severed heads. He is named Saroruhavajra because of his miraculous birth from the Dhanakośa lake (*saroruha*). He is the "Lotus-born Vajra-master". His life is given in cantos 1–11 of his biography entitled Padma.bkaḥ.thaṅ (illustration on p.22).

1. He has eight manifestations described in cantos 12–81 of his biography. They relate to different aspects of his life and esoteric epiphanies. His first manifestation is Guru O.rgyan Rdo.rje.ḥchaṅ or the Vajradhara Guru of Oḍḍiyāna. He is embraced by his consort and holds a vajra and a bell in the right and left hands respectively. On his initiation into the doctrine of Rdzogs.chen he took the aspect of a Vajradhara. All obscurations from the three poisons of hatred, pride and greed are purified by this manifestation. His embrace with the consort is the conjoining of wisdom and means (*prajñā* and *upāya*). Illustration on p.23.

2. Padmasambhava as a monk wears a paṇḍita cap, robes of a monk, as his right hand holds a cranium and the left is in varada-mudrā. His life is narrated in cantos 9–28 of his biography. Illustrated on p.24.

3. His third manifestation as Guru Blo.ldan.mchog.sred shows him in royal robes, with a ḍamaru drum in the right hand and a cranium filled with amṛta in the left. Eternal sound of Dharma emerges from the ḍamaru and pervades the universe. His life in this aspect is narrated in his biography in cantos 29–33. He is accompanied by five disciples in this Derge woodprint. Illustrated on p.25.

4. His fourth manifestation is Padma.rgyal.po or Padmarāja. He appears in royal robes, holds a ḍamaru in the right hand, and a mirror in the left. He is accompanied by five disciples. He blesses the devotee with the siddhis of body, speech and mind, of the peaceful and wrathful deities. Sarasvatī stands in front, playing the vīṇā. Illustrated on p.26.

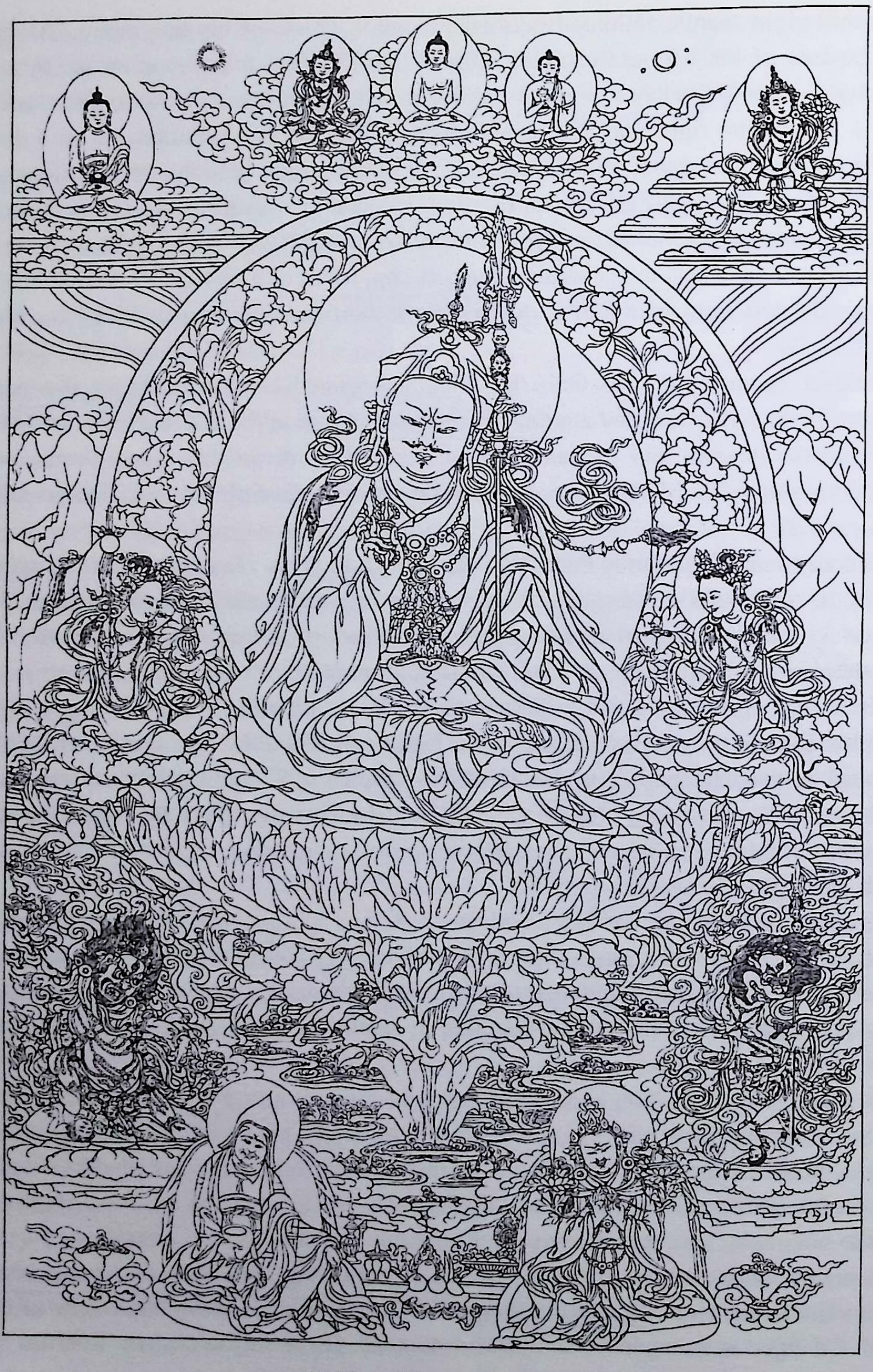
5. His fifth manifestation is as Śākya.seṅ.ge. He is identified with the historic Buddha, indicating his initiation into Hīnayāna. As the historic Buddha, he has a vajra in the right and an alms-bowl in the left hand. The events of this epiphany of Padmasambhava are narrated in cantos 40–48 of his biography. He is accompanied by five disciples. His mantra enables the devotee to control gods, demons and men, hostile spirits and gandharvas, demons, water spirits, air spirits and other genii. Illustrated on p.27.

6. His sixth manifestation is Ñi.ma.ḥod.zer or Solar Light Ascetic with the tiger skin as the lower garment. He holds a khaṭvāṅga topped by a trident (*triśūla*) in the right hand, and the sun by his rays with the left. His hair is combed upwards and crowned by a vajra. He is accompanied by five disciples. The events of his life are narrated in cantos 49–53 of the biography. Illustrated on p.28.

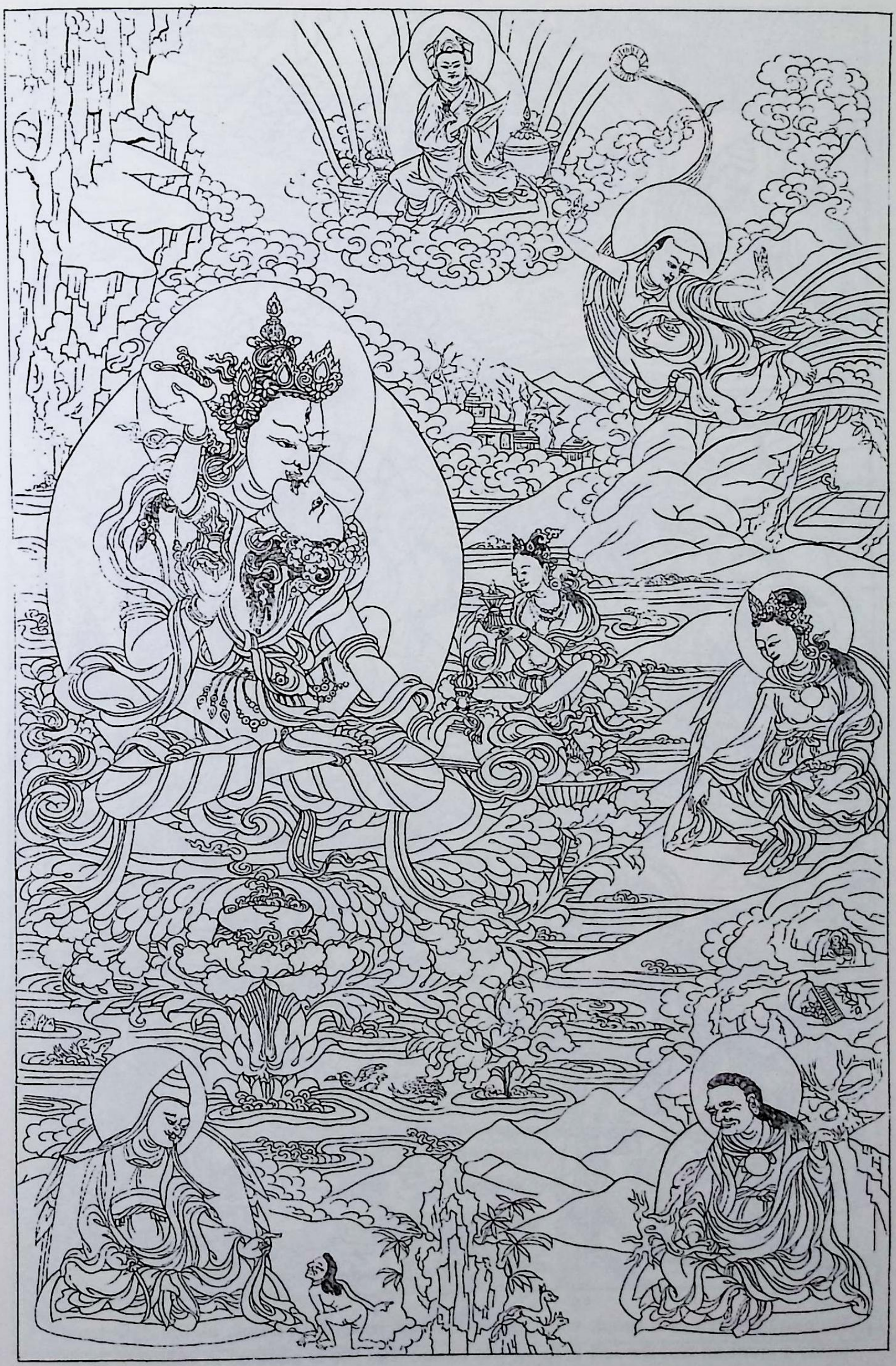
7. His seventh manifestation is Seṅ.ge.sgra.sgrogs "Guru with the roaring voice of a lion" is dark blue in colour, wrathful, clad in a lion-skin dangling from his shoulders and a tiger-skin as his loin-cloth. He holds a vajra in the right hand and his left hand is in the tarjanī mudrā of threatening. He stands on the bodies of two vanquished demons. He is accompanied by five disciples. Cantos 54–62 of the biography narrate these events. Illustrated on p.29.

8. His eighth manifestation is Rdo.rje.gro.lod of red colour, wrathful and he rides on a tiger. He holds a vajra in the right hand and a dagger in the left to drive away the forces of darkness. Underneath the tiger is a couple of vanquished demons. He is surrounded by five disciples. He

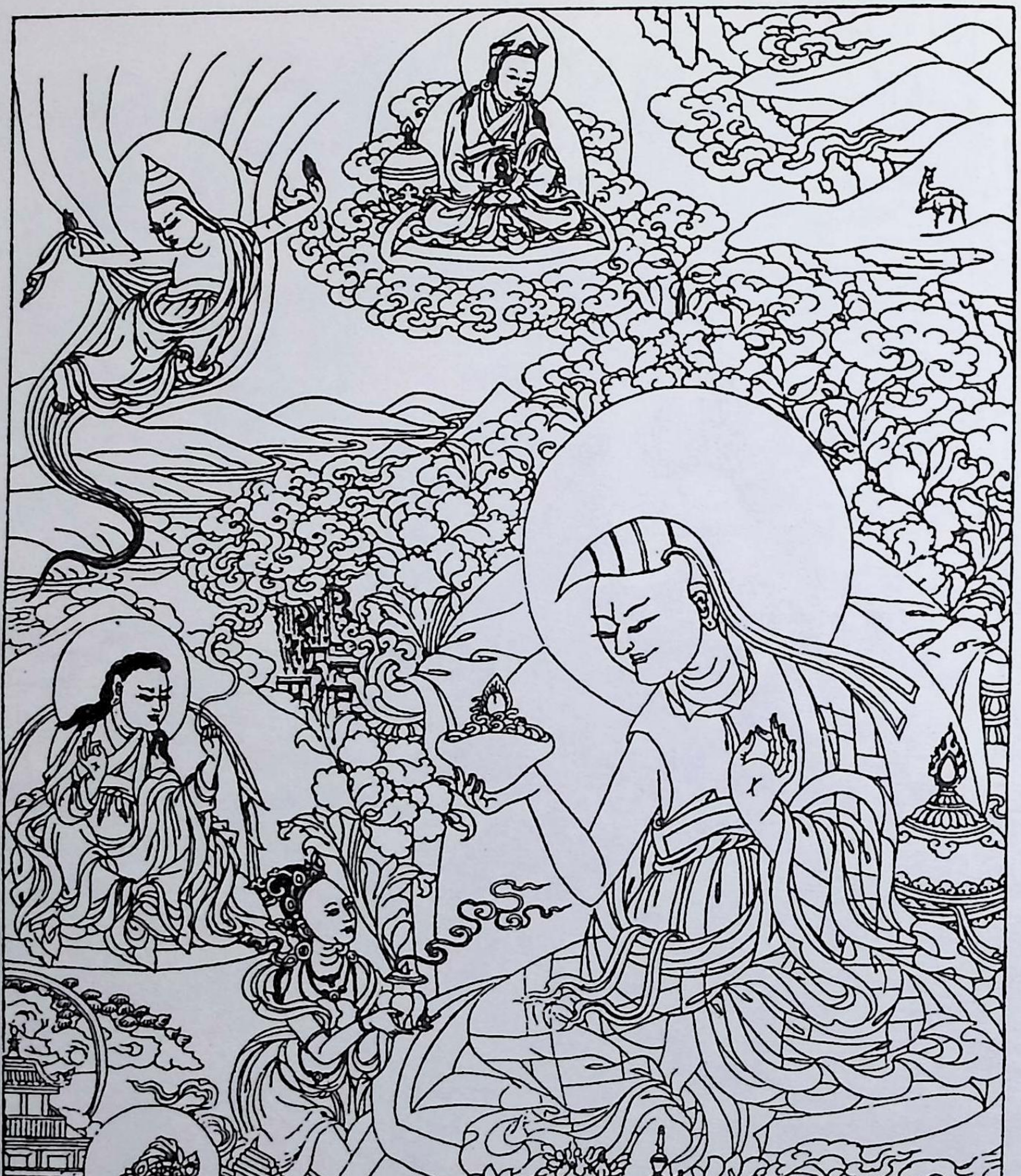
(cont. on p.31)



0. Guru Padmasambhava.



1. Guru O.rgyan Rdo.rje.ḥchaṅ 'Vajradhara Guru of Oḍḍiyāna'.



2. Padmasambhava as a monk wears a paṇḍita cap, robes of a monk, as his right hand holds a cranium and the left is in varada-mudrā. His life is narrated in cantos 9–28 of his biography.

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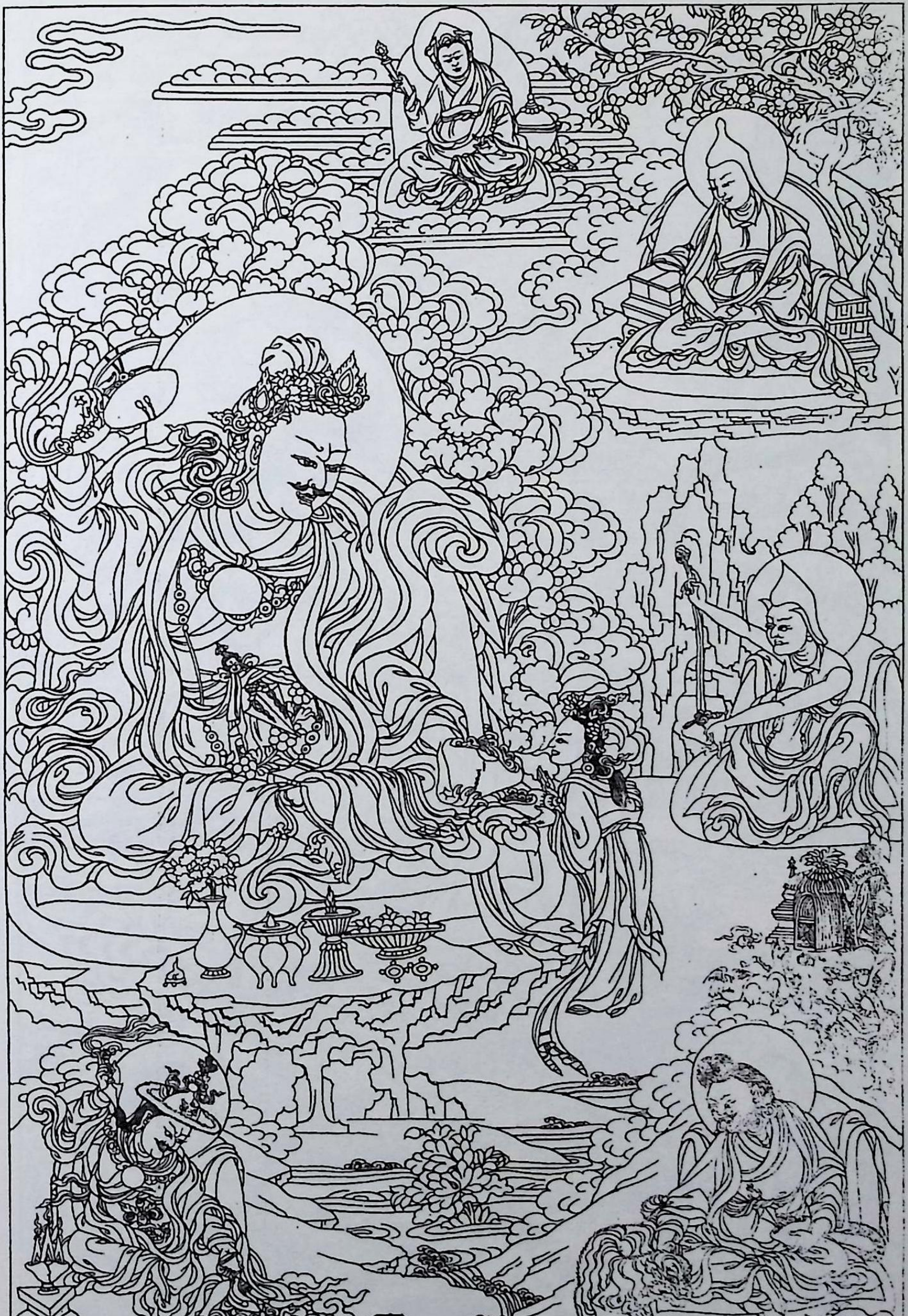
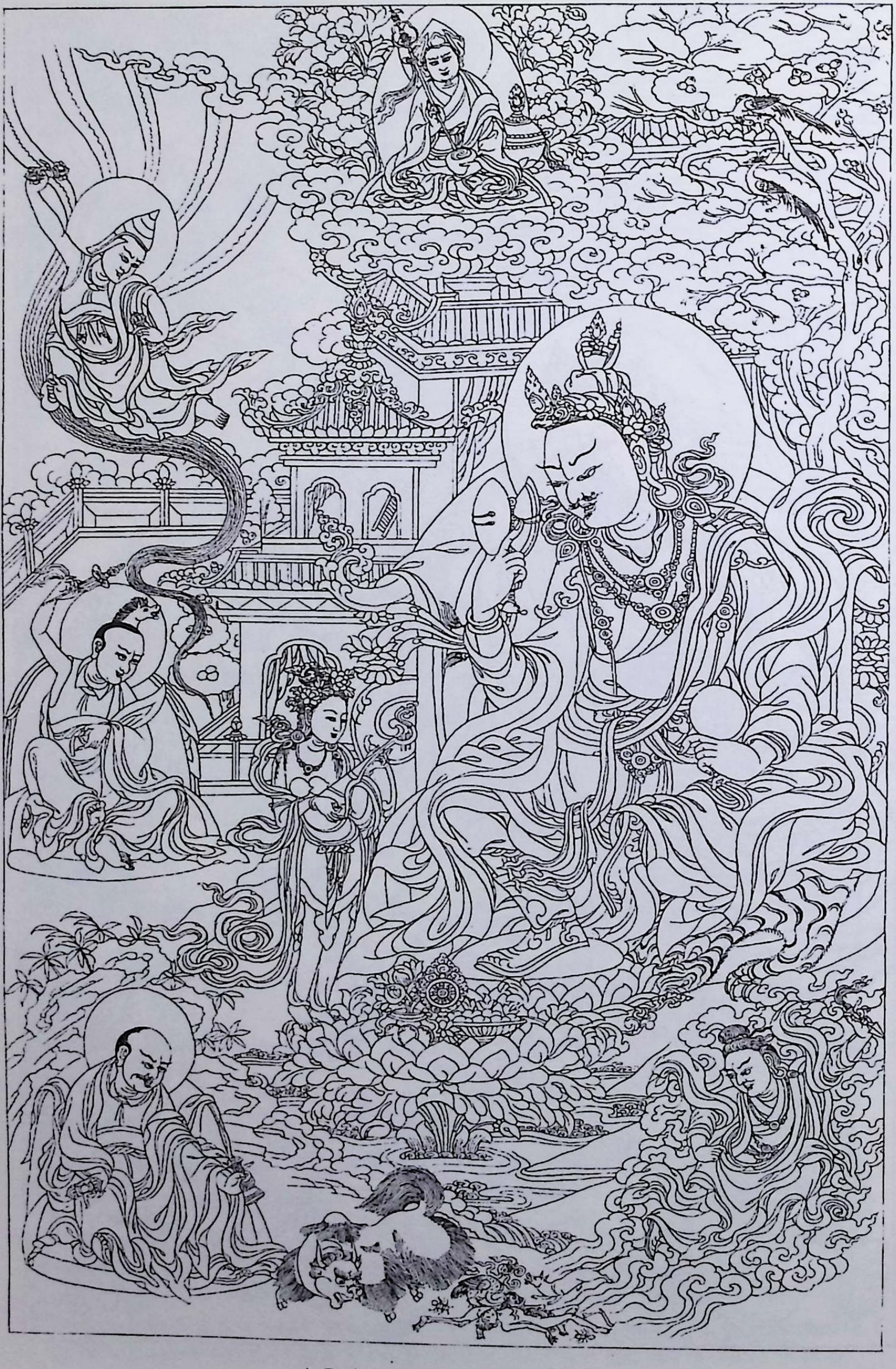
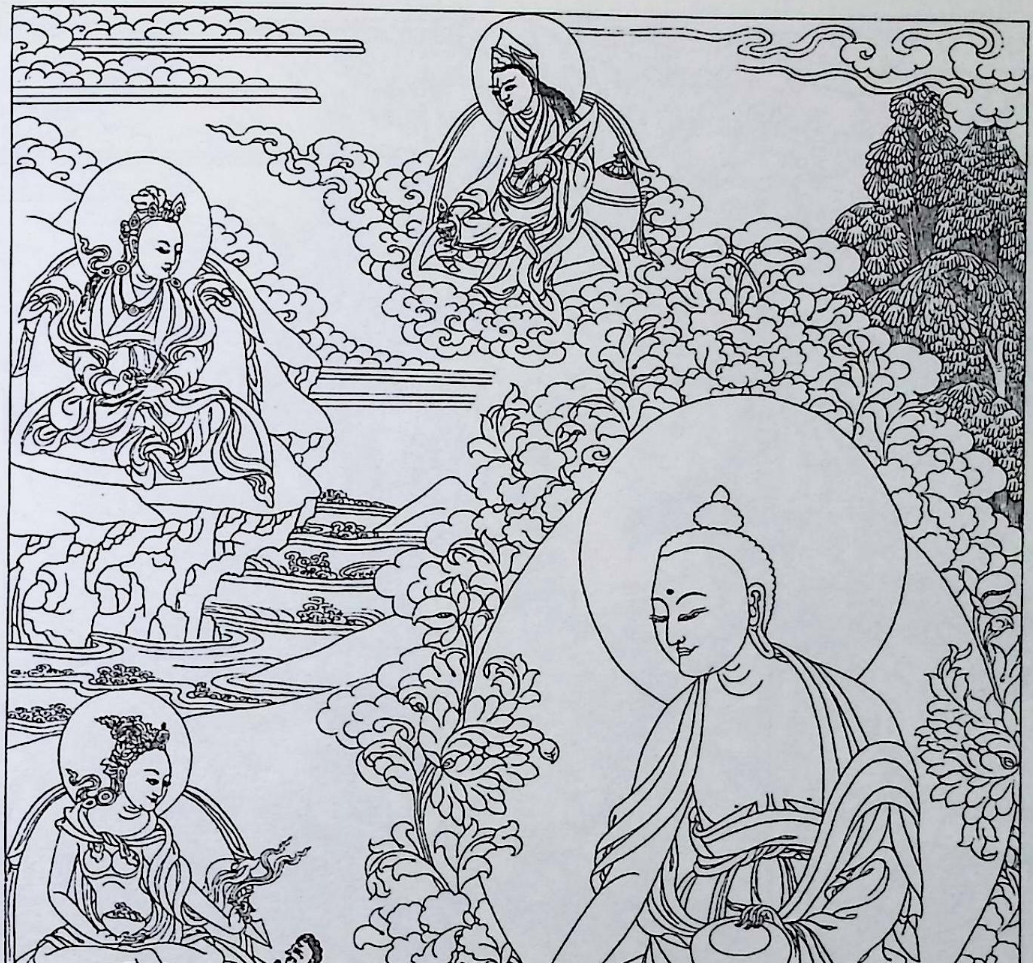


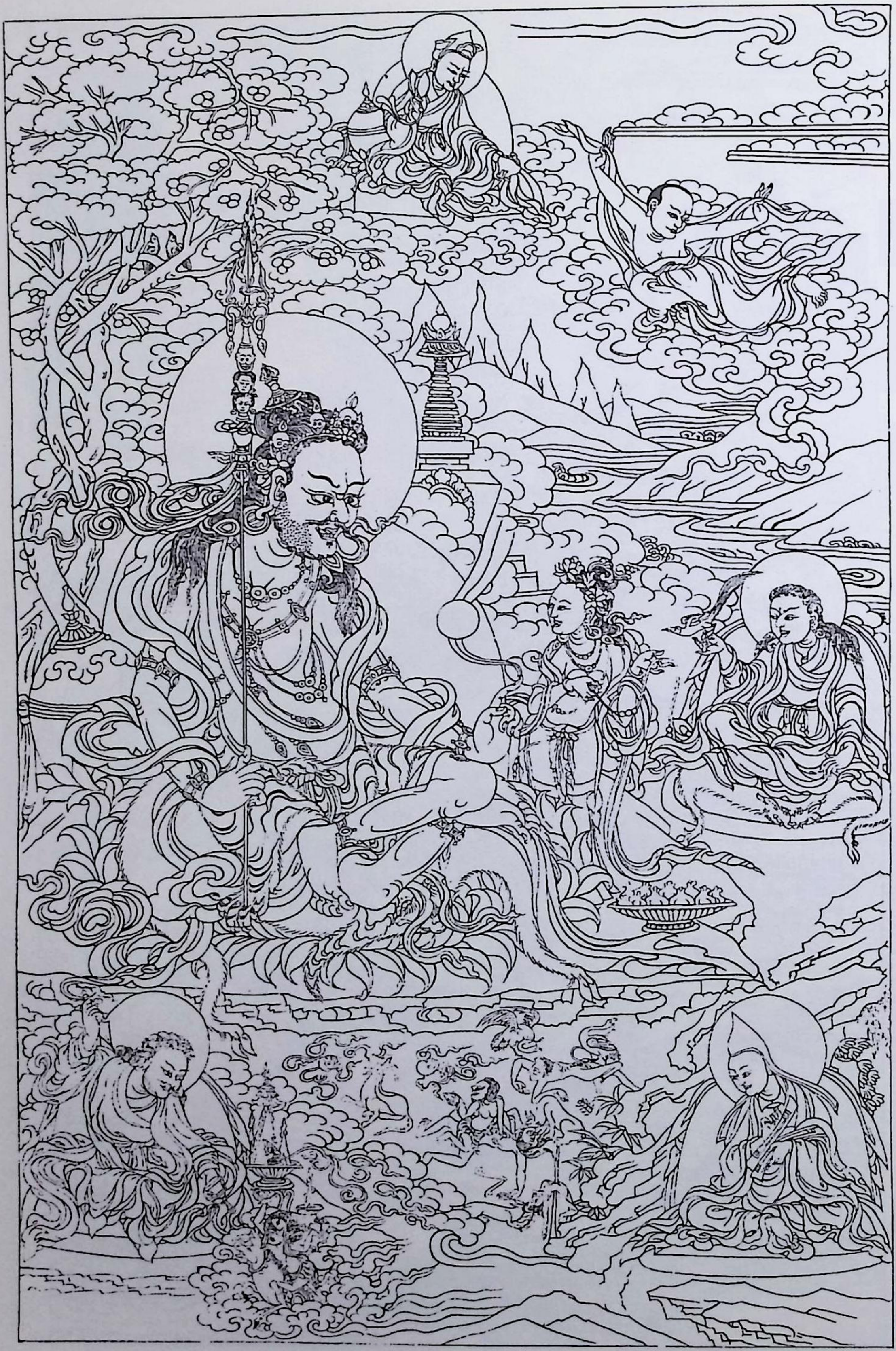
3. Guru Blo.ldan.mchog.sred.



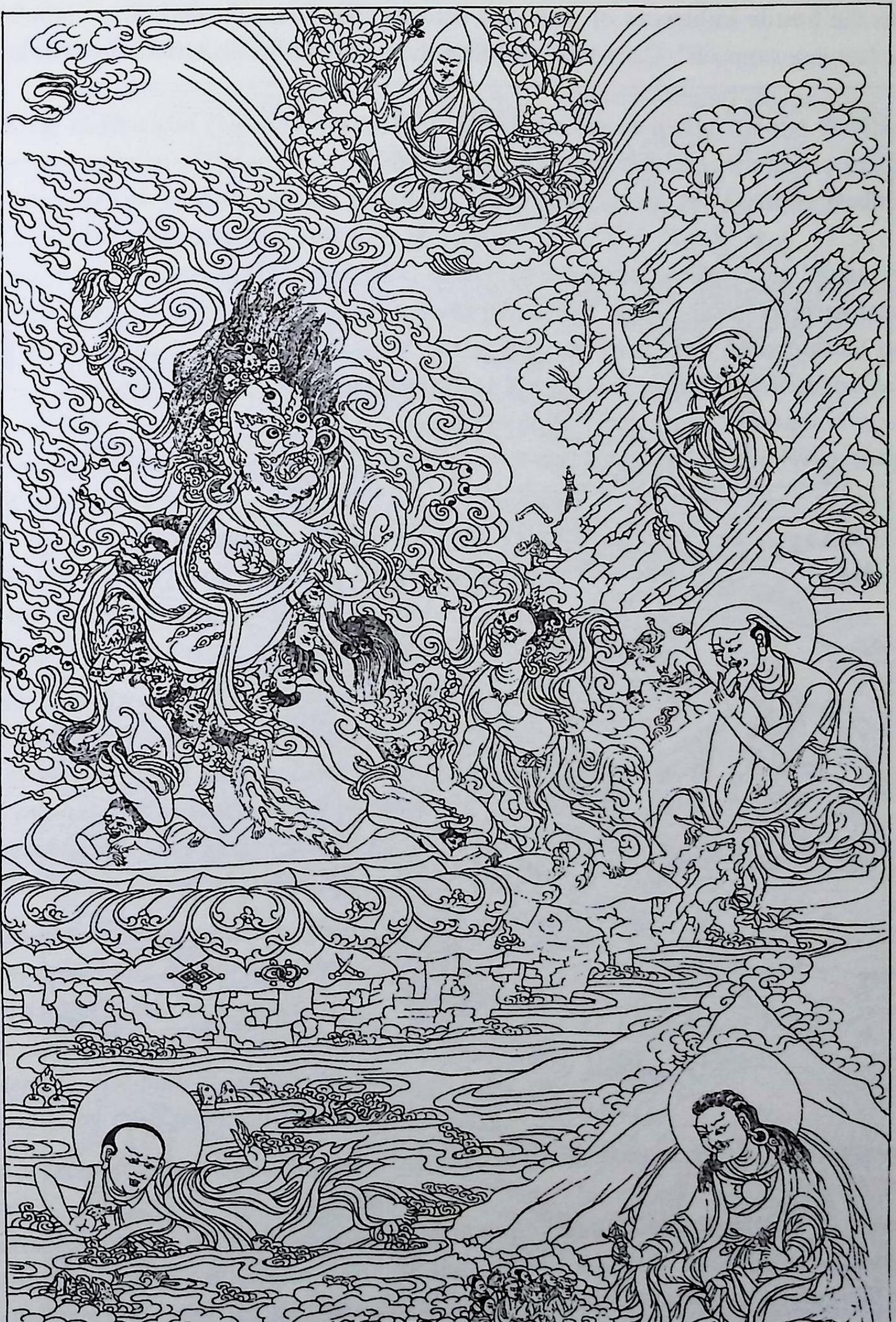
4. Padma.rgyal.po 'Padmarāja'.



5. Śākya.seṅ.ge 'Śākyasiṁha'.

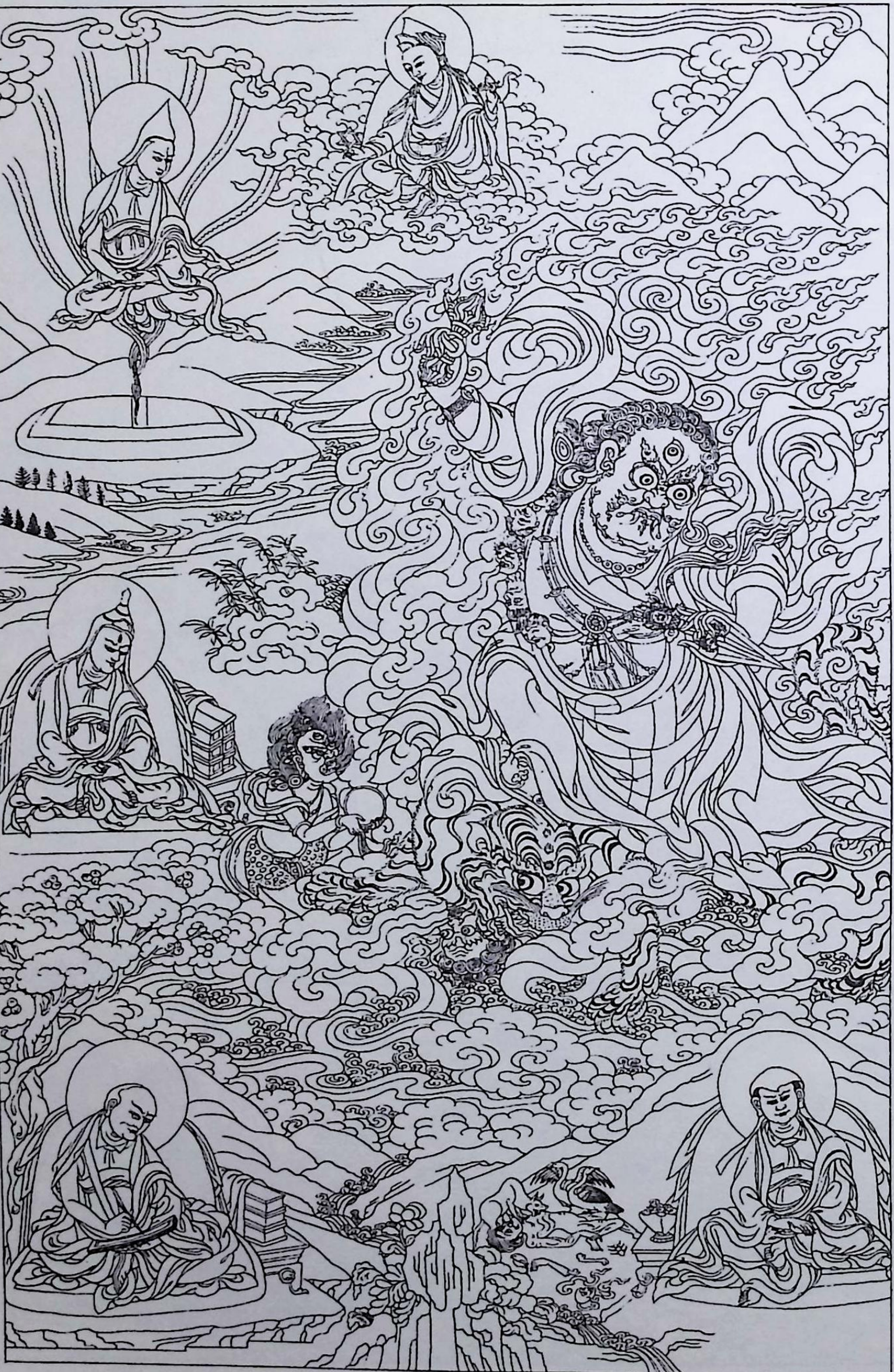


6. Ñi.ma.ḥod.zer.



7. Seṅ.ge.sgra.sgrogs.

counteracts the hostile influences of gods and demons. His name means "The immutable Guru with loose-hanging stomach". Cantos 64–81 relate the events in his esoteric life of miracles:



8. Rdo.rje.gro.lod.

stalks of wheat

Padma the Guru of the Three Bodies
Looked upon the Land of Tibet to be enfolded by his mercy.

The King of Wu-cha (Uḍa) in South India presented his own copy of the Gaṇḍavyūha to the Chinese emperor on 16 Mar 798 (K 1262, Nj 89). Uḍa are the first two letters of Uḍḍiyāna. Chinese transcriptions of Sanskrit are restricted to two characters, for example *Bo*dhi*sa*ttva is P'u-sa which transliterates the two syllables *Bo* and *sa*.

Emperor Khri.sroṅ.lde.brtsan called for a debate at Samye to decide if the Indian system of gradual process of enlightenment requiring good deeds and study *or* the Chinese teaching of instantaneous realization was to be accepted as the Way of Tibet. The debate lasted two years between the Chinese monk Hvashang and the Indian Kamalaśīla. Kamalaśīla won the debate and the Indian system was established as the orthodox faith of Tibet. Great celebration was held to mark the proclamation of Buddhism as the religion of the land. One of the lyrics sung by the Emperor at the festival was:

Gold, silver, copper, lead, and iron
are the five metals found in this land of mine.
Mustard, barley, peas, beans, and wheat
are the five grains we are accustomed to eat.

Neither heat nor cold does the climate bring
to the country of which I am the King.
With great toil have I gathered this treasure
and I am happy to spend without measure
in spreading the faith of the Buddha,
gleaned from the land of India.

The temple prayer flags are so fine
the sun complains it dare not shine,
the birds object that they cannot fly
as the flags on the temple are jammed too high.
This temple, not built by human hand,
has grown by itself from our sacred land.

This lyric is from *Padma.bkaḥ.thaṅ* and *Bkaḥ.thaṅ śel.brag*, both accounts of Padmasambhava and Samye.

Emperor Khri.lde.sroṅ.btsan was on the throne in 799–815 and convened an assembly to discuss military matters, to receive tributes, and ordered Bactrian and Tibetan preceptors to catalogue the texts translated, list Tibetan equivalents of Sanskrit terms, and to prepare the Sanskrit-Tibetan lexicon of Mahāvyutpatti in 814 (see details in LC.2014:166–170). The presence of Bactrian teachers at the Tibetan court reminds of the Bactrian headgears of the Lamas. The main Bactrian monastery of Navbahar had been attacked and damaged by the Arabs in 663–64,

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a Bactrian revolt was suppressed by them in 705, and by 725 it had been razed to the ground. Barmak the abbot of Navbahar fled to Baghdad, his son converted to Islam and the family occupied high positions at the Abbasid court. It was natural for monks to seek refuge in Tibet which had commercial relations with these East Iranian lands. The authorised renderings of Sanskrit terms into Tibetan led to translations of thousands of sutras and their commentaries, and introduced a renaissance in the Land of Snows, which was a marvel in the unending exploration of the transcendent. The bleeding heart of Navbahar became the resolve of Tibetan Buddhism. In the words of the Bodhicaryāvatāra 7.55.

मया हि सर्वं जेतव्यमहं जेयो न केनचित्।
བདག་གིས་ཀུན་ལས་རྒྱལ་བྱ་སྟེ།། བདག་ལས་སུ་ཡང་རྒྱལ་མི་བྱ།།
I carry in my flesh the awareness
of the pointed daggers of a million homicides
the thunderbolt of an incalculable number of rapes.
I shall survive the dark strangulation.

Two scholars undertook the translation of a Sanskrit text: one was an Indian *paṇḍita* and the other was a Tibetan *lo.tsa.ba*, which can be the Sanskrit *[ā]locaka*. In short, they were jointly called *lo.paṇ*. The word lotsaba may be from the Sanskrit root *loc* 'to speak (*bhāṣ*), to shine (*bhās*)' (*bhāṣārthe bhāsārthe* in Dhātupāṭha 33.104). *Locana* is 'illuminating, brightening' as an adjective, and as a noun it means 'eye'. Thonmi Sambhoṭa who created the Tibetan script is known as *mig.gcig* 'the unique eye'. Like him, the lotṣavas polished the style of the translation, gave a shine to the sutras in keeping with the genius of the Tibetan language. At the same time they were the *jñāna-cakṣu* 'inner eye, intellectual vision' of the new literary world being born.

The translation work started during the reign of Sroṅ.btsan.sgam.po and went on steadily for centuries till about the end of the 17th century. Thousands of Sanskrit works, mostly on Buddhism or on subjects connected with it, were made accessible in Tibetan. There were definite rules for translation. In no case were these rules to be violated. Yet the translations were such that it was possible for every one to study them. They are a marvel of accuracy and fidelity.

The Tibetans themselves were engaged in transferring into their country all that they could find of Buddhist teaching. The contents of the Holy Canon presents in themself a complete summary of the Buddhism of those centuries. In their case it was not a matter of finding texts long disused, which they might translate to the best of their ability, but also of finding living Indian masters who would instruct them in the meaning of the actual doctrines and collaborate with them in the extremely difficult work of transferring them into their language. It was truly an extraordinary feat, the magnitude of which can hardly be sufficiently appreciated. To quote from a Tibetan text: The incomparable Teacher Munīndra having become fully enlightened proclaimed to all beings the Dharma, which is auspicious in the beginning, middle and end. From the vast ocean of the Words of the Lord a few drops were gathered by the noble arhats at the Three Councils, by the Six Jewels, the two Eminent Ones, the mahāsiddhas, and other innumerable noble personages.

The streams of preaching, study, and meditation flowed into Tibet in the form of the mighty river of Sutras and Tantras by the grace of the divine *lo-paṇs*. The *Gsuṅ.rab* were collected together and became known as the Kanjur. During the life-time of Dharmarāja Sad.na.legs, lotsava Ka.ba Dpal.brtsegs and others prepared a catalogue of all the works that were deposited in the Ḥphaṅ.thaṅ.ka.med gtsug.lag.khaṅ, giving the title, number of bam, leḥu, and ślokas. This became famous as the Ḥphaṅ.thaṅ.ma Catalogue. It was the first effort in Tibet to collect together the Kanjur.

After this lotsava Dpal.brtsegs, Ḥkhon Kluḥi.dbaṅ.po and others collected together, arranged and catalogued the holy works kept in the great palace of Ston.thad.ldan.dkar. It became known as Ldan.dkar.ma catalogue.

The disciple of Bcom.ldan.rig.ral, Ḥjam.paḥi.dbyaṅs collected a lot of originals (*ma.phyi*) through strenuous efforts to prepare a complete copy of the Kanjur. Having corrected them thoroughly with the help of various scholars, he placed it in the great vihāra of Snar.thaṅ and prepared its catalogue. This came to be known as the Narthang Kanjur.

With this as the original (*ma.phyi*), Tshal.pa Si.tu Dge.baḥi.blo.gros had a copy prepared and placed in the Tshal guṅ.thaṅ vihāra. To this Narthang original were added other texts. This is known as the Tshal.pa Kanjur. Because of its great authenticity it became very famous. Bu.ston Rin.chen.grub came for its consecration. Having corrected it according to the three criteria (*dpyad.pa gsum*) together with Si.tu Dge.baḥi.blo.gros, he made it the sole writ of Dharma.

The Kanjur, a radiant jewel of Buddhism, comprises thirteen volumes of rules of monastic discipline (vinaya) and associated material; twenty-one volumes of the doctrine of prajñāpāramitā, forty-four volumes of mahāyāna sūtras, which extol the endless merits of the many Buddhas and Bodhisattvas, telling of the benefits that accrue from devotion paid to them, commending the career of a self-sacrificing bodhisattva as open to all men, listing his attributes and the stages of his advance, they touch upon all points of the Doctrine.

Tanjur the second section of the Holy Canon, comprises works by individual Indian masters. It is grouped into two great sections, commentaries on the sūtras and commentaries on the Tantras. The first group includes all works, not necessarily commentaries, which seek their authority in the teaching of the prajñāpāramitā literature, of the mahāyāna-sūtras, or of still older traditions. The second group is concerned with tantras. The complicated structure of the tantras is reared in the notion of *zuṅ.ḥjug*, which applies to its philosophy, and its practice of yoga. One has to be able to see beyond the *zuṅ.ḥjug* symbols to the ideas. The power and the profundity of these symbols is very great, for while on the one hand they refer intimately to the realm of *saṁsāra*, they also indicate the two coefficients of mystical experience of nirvāṇa. In fact these symbols indicate the identity of the one with the other, in a way in which no other symbols can possibly do.

Art and philosophy bore their fairest flowers in the country of snows, after the final redaction of sacred texts and commentaries. When they were assimilated by Tibetan scholars Buddhist learning gained new strength and prospered, fostered by favourable spiritual conditions. It contributed to the elaboration of Buddhist thought by authoritative masters and to the creation of a magnificent Tibetan literature.

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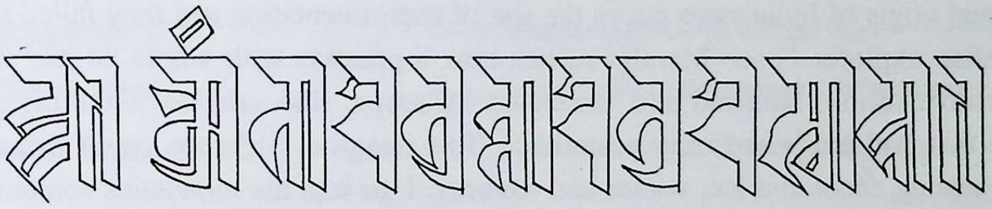
Roughly, we may define three periods of Tibetan literature. The first is from the middle of the 7th century to the end of the 14th century. During this Classical period the translations of Sanskrit works flourished. The second period commenced with the beginning of the 15th century and ended with the 17th century, introducing a new era in the literature of Tibet. Buddhism received a new impulse. Tibetan scholars undertook the writing of commentaries and an extensive indigenous literature was produced. The third or last period began with the first quarter of the 18th century when Tibetan became the sacred language of Higher Asia.

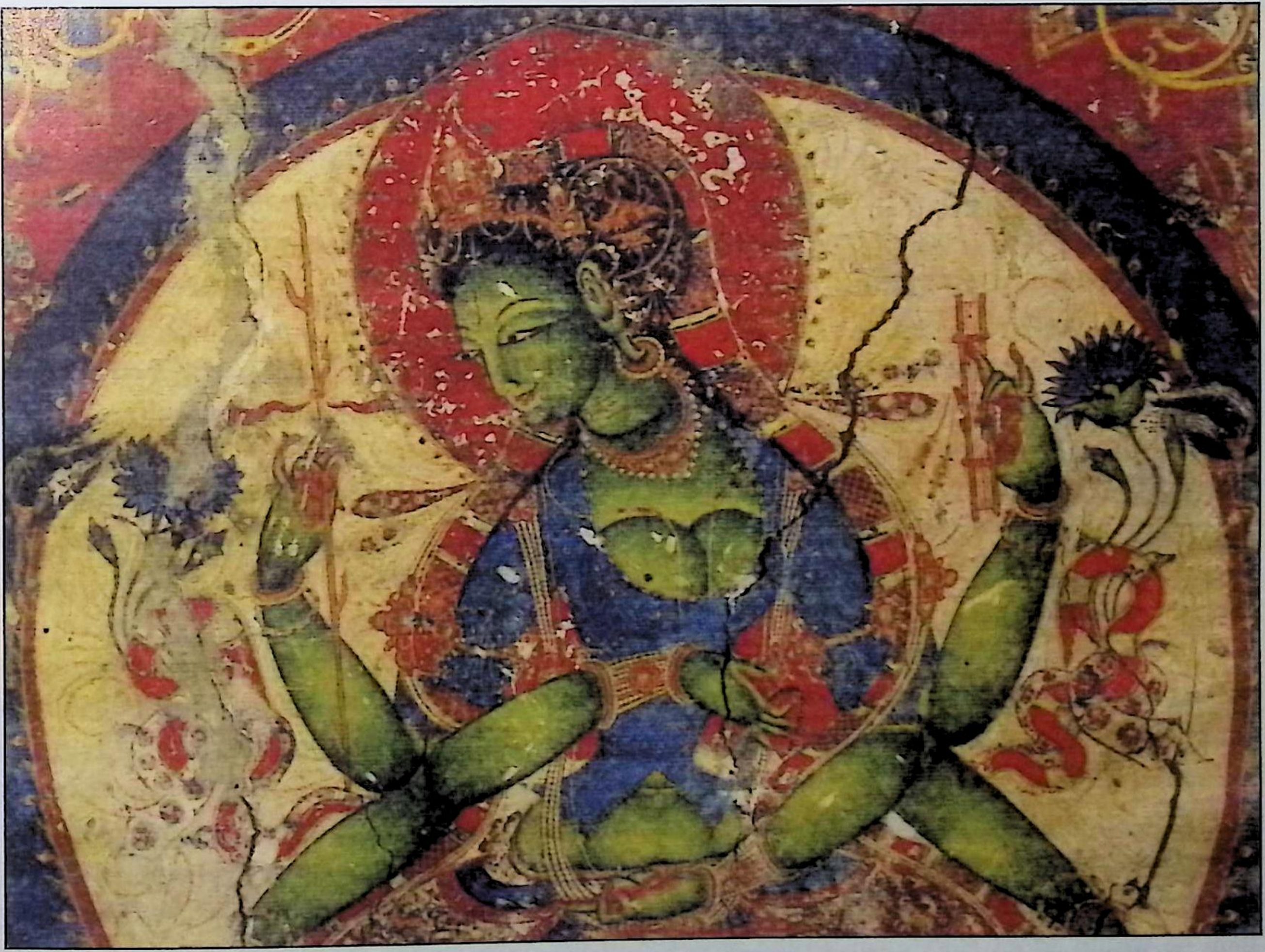
The first Tibetan books were in the form of scrolls. Even today especially important documents are occasionally written with red or black Indian ink on rolls of yellow silk. Roll-books in Tibetan script are in use today among the Himalayan Tamang people. In Tibet, scrolls were soon replaced by block prints and manuscripts, modelled on the *pothi* books of India. Tibetan block-printed books consist of separate long sheets printed on both sides. Each sheet bears the abbreviated title of the work, volume, and page number in the margin. The sheets are placed one on top of the other, wrapped in a silk cloth and tied tightly between two wooden covers, the upper one of which is frequently embellished with artistic carvings. In the case of a work in several volumes a broad strip with a protective flap of brocade, giving the number of the volume and details of the work, is generally fastened between the wrapping and the wooden cover and projects at the narrow edge of the book. The individual volumes are numbered by letters of the alphabet.

Thousands of blocks were engraved to print a large book. Monks rightly regard the printing-blocks as their monastery's most priceless possessions. The storage rooms, in which the blocks are stacked in orderly piles, are watched over carefully. A fire would find dangerous nourishment in these dried slabs of wood, which are often hundreds of years old, and could destroy the work of generations of industrious monks in a few hours. The monasteries issued lists of works printed by them (*par.tho*). These printery lists are important for the history of Tibetan literature. I have published these *par.tho* of the Zhö printery attached to the Potala palace, of Derge, and of Mdzod.dge.sgar.gsar monastery. The collected works of eminent lamas termed *sumbum* are another important genre which I listed in the *Indo-Iranian Journal.*

The great ŚrīDīpaṅkara-jñāna arrived in Tibet in the year 1042 to reform evil practices like the *sbyor*/sexual union and *sgrol*/ritual murder (Blue Annals 1.245) and restore the pristine purity of bodhisattva's path, the subtleties of the Prajñāpāramitā, and the esoteric experiences of the yoga-tantras. He was astonished to find men of vast learning like Rin.chen.bzaṅ.po: "'If there are men such as you in Tibet, then there was no need of my coming to Tibet'. Saying so, he joined the palms of his hands in front of his chest in devotion" (ibid. p.249). Atiśa wondered at the rich libraries in Tibet: "The Master also saw there many Indian manuscripts, and when he noticed many manuscripts which were not to be found in India he said: 'It seems the Doctrine had first spread in Tibet, even more than in India' (ibid. p.257)." Indian teachers who came over the centuries to instruct the Tibetans, marvelled at their wisdom and deep learning: "Indian paṇḍitas used to say: 'Dharmabhadra! You should write numerous treatises, and thus protect living beings. There can be no question about your other knowledge. In India, men knowing not more than a third of the treatises on grammar and logic, mastered by you, compose treatises. You, why don't you write?' (ibid. p.163)."

The elaboration of Buddhist thought in Tibet gained a new life in its visual arts. Artistic efflorescence accompanied a flourishing literature. Mystic experiences enshrined subtle spheres of visualisation of deities like Tārā. When they had been lost in India, their initiation was renewed from Tibet as in the case of Mahācīna-krama-Tārā (Sādhanamālā 1.208–11). Thus India, the very home of Tibetan culture, had to renew her abstruse deeps by re-transmission from Tibet.





Eight-armed Durgottāriṇī Tārā, 13th century mural at Alchi. She holds:
aṅkuśa
rosary
varada mudrā
book
kuṇḍikā (not seen in the photograph)
dhyāna-mudrā

In the eleventh century Marpa, a disciple of Atiśa, founded the Kargyupa sect, whose chief apostle was Milarepa (1040–1123). Despite many differences between the numerous sects of Tibetan Buddhism, all Tibetans alike unite in holding Milarepa in the highest reverence and esteem. They consider him the very prototype of everything that a Great Saint should be. Milarepa counted the world's intellectualisms, its prizes, and its pleasures as naught. His supreme quest was for that personal discovery of Truth, which can be won only by introspection and self-analysis, by weighing life's values in the scale of the Bodhi-illumined mind. In him, the teachings of all the great yogis of India were put to the test of experimentation and they failed not.

The Italian explorer Fosco Maraini relates how a princess with whom he had the privilege of a long conversation, admired and venerated Milarepa. She said, as if talking about some catastrophe that had happened only yesterday. "Just imagine, Milarepa dwelt in a cave in the Himalayas, among snow and ice, winter and summer. I go into the mountains sometimes myself, but I shouldn't like to stay there always! Milarepa had one single possession: a pitcher for water. One day the pitcher fell, and broke into a hundred fragments. Instead of complaining or despairing, Milarepa sang. He said to the pitcher: 'You were the only thing that I had. Now that you're broken, you have become a lama and preached an admirable sermon on the impermanence of things!" .... Rather divine, isn't it?" (Maraini 1952:49).

The Avadāna-kalpalatā occupies a special place among the poetic epitomes of Kṣemendra as it has been a source of inspiration to Tibetan and Mongolian literary masters to mould their kāvya diction. Kṣemendra wrote it in 1052 at the instance of his Buddhist friend Nakka, and with the cooperation of scholar Vīryabhadra. When the light of Buddhism and its artistic glories were flickering out in Kashmir, Kṣemendra set himself to capture the moral purity, enlightenment and beauty of the fading cloister walls in the varied flow of metres in the Avadāna-kalpalatā, as his son Somendra says in the 108th chapter: Gone are the monasteries in the flow of time whose cloisters were painted with charming murals of Buddhist avadānas in golden hues and which held the eyes in rapture. My father has collected these edifying tales, painted them in variegated hues of the poetic art, and it has verily become a magnificent and sanctifying vihāra which transcends oblivion even by time (original stanzas on p.37).

In the second half of the thirteenth century, Lamaism received a mighty accession of strength at the hands of Emperor Kublai Khan. Tibet had been conquered by his ancestor Chinggis Khan in about 1206 and thus he came into contact with Lamaism. In searching a religion to weld together the many tribes of the mighty empire, he called to his court the most powerful of the Lamaist hierarchs, namely, the Sa.skya Grand Lama, as well as representatives of the Christian and several other faiths. He demanded from the Christian missionaries the performance of a miracle as a proof of the superiority of their religion. If they failed and Lamas succeeded in showing him a miracle, then he would adopt Buddhism. In the presence of the missionaries, who were unable to comply with his demand, the Lamas caused the emperor's wine-cup to rise miraculously to his lips, whereat the Emperor adopted Buddhism. Under the succeeding Mongol emperors, the Sa.skya hierarchs maintained much of their political supremacy.

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येषां सुवर्ण-प्रतिमा-प्रतान-	གང་ཞིག་ཕྱུག་དུ་རྒྱལ་བའི་རྟོགས་བརྗོད་དང་།
जिनावदानान्यभवन् गुहासु।	གསེར་གྱི་གཟུགས་བརྙན་རབ་ཏུ་རྒྱས་པར་གྱུར།
संसक्त-नेत्रामृत-चित्र-चित्राः	མིག་གི་བདུད་རྩི་བཀྲ་བའི་རི་མོ་ཆགས།
कालेन ते तेऽपि गता विहाराः॥ ११॥	དེ་ནི་གཙུག་ལག་ཁང་ནི་དུས་ཀྱིས་འདའ།

सरस्वती-तूलिकया विचित्र-	དབྱངས་ཅན་པིར་གྱིས་རྣམ་པར་བཀྲ་བ་ཡི།
वर्णक्रमैः सङ्कलितावदानः।	རྟོགས་པ་བརྗོད་པ་ཡི་གེའི་རིམ་པས་བྲིས།
तातेन योऽयं विहितो महार्थः	གང་འདི་བསོད་ནམས་རང་བཞིན་གཙུག་ལག་ཁང་།
सन्नन्दनः पुण्यमयो विहारः॥ १२॥	དོན་ཆེན་དམ་པ་དགའ་བྱེད་ཡབ་ཀྱིས་བསྐྲུབས།།

न तस्य नाशोऽस्ति युगक्षयेऽपि	ཕྱོགས་སུ་པོ་ཏིའི་འཕྲེང་བ་རབ་བཀོད་པའི།
जलानललोल्लास-परिप्लवेन।	གཟུགས་བརྙན་ཚོགས་ནི་བརྟན་པ་རབ་ཆགས་པ།
दिक्षु प्रतिष्ठापित-पुष्पपाली-	དེ་ནི་ཆུ་དང་མེས་བསྐྱེད་ཉེར་འཚོ་ཡི།
स्थिर-प्रसक्त-प्रतिमा-गणस्य॥ १३॥	དུ་བཞི་འཇིག་ཀྱང་ཉམས་པ་ཡོད་མ་ཡིན།།

Tibet has ever fascinated all her neighbours as the repository of the enduring flow of cosmic power and the revitalising synthesis of spiritual manifestations. The Han people are no exception. Tibetan culture has engrossed Chinese scholars over the ages. In 1285–87 Ch'ing Chi-hsiang prepared a comparative catalogue of the Chinese Tripiṭaka in which he concorded the Chinese sutras with the Tibetan translations. He incorporated the Sanskrit titles of the sutras from the Tibetan in Chinese transliteration (T 99.25). In the thirteenth century Lamaist monks were busy printing the esoteric section of the Chisha edition of the Chinese Tripiṭaka (Karmay 1975:24).

From accession in 1368 the Ming emperors while conciliating the Lamas as a body by gifts and titles, struck at the Sa.skya power by raising the heads of two other monasteries to equal rank.

At the beginning of the fifteenth century venerated Tsoṅ.kha.pa re-organised Atiśa's reformed sect, and altered its name to "the virtuous order", Dge.lugs.pa. This sect soon eclipsed all the others. In five generations it obtained the kingship of Tibet, which it retained till 1950. The first Dalai Lama was Tsoṅ.kha.pa's nephew, Dge.ḥdun.grub. His successors were chosen by re-incarnation.

Steam-jet fire-blower arose out of the technology of prayer wheels introduced by Mongol slaves in every major Italian city in the 15th century (Lynn White, Tibet, India and Malaya as Sources of Western Mediaeval Technology, *American Historical Review* 1960:65.515f).

I have discussed the status of Tibet as a mighty state from the seventh century onwards (see my *Cultural Horizons of India* 6.91–104). H.H. the Dalai Lama XIII designed the national flag of Tibet which I have published in the *Cultural Horizons of India* 1.234–35 along with the symbolism of its depictions.

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3. TIBET'S PERSONALITY

by †Prof. RaghuVira

The sovereignty of Tibet as well as her independence from China is vindicated by the entire course of her history. She has moulded her life and thought, her society and institutions in her own way, and made her choices herself. She did not allow China or any other country to control or direct her development.

Tibet is a landlocked nation. In the course of ages, she has been bounded by the Turks, the Mongols, the Chinese, the Indians and the Nepalese. Though she has always been in touch with her neighbours, she has maintained her individuality and developed her institutions according to her own tastes.

Tibet is geographically a distinct territory, a continuous and sprawling domain of about 700,000 square miles, which has not come in the way of any other nation's development. The physical features of this domain are as unique as its culture. It is the world's highest tableland and is known as the "Abode of Snows" (obviously a translation of the Sanskrit *Himālaya*) and more recently as the "Roof of the World". The territory of Tibet has been so much a domain by itself that it has been a closed land even for her neighbours. Even the Mongols of the 13th century did not dare penetrate any farther than Kokonor Lake, fringing the northern borders of the country.

There is an erroneous belief among people abroad that the Tibetans belong to the Chinese race. The Chinese are not the racial brothers of Tibetans. It is the Mongols who are their kins. The Mongols and the Tibetans are so much alike in their features that it is only when they open their mouths and speak their respective tongues that one knows definitely who is Mongol and who is Tibetan. The racial differences between the Tibetans and the Chinese are clear and unmistakable. Like the Mongols, the Tibetans are a race of nomads living in tents and wandering from one pasture to another where their sheep and yaks can find nourishment. On the other hand, the Chinese are a settled agricultural community. They have been so since the beginning of history.

Each family in Tibet contributes a son to the monkhood. Unlike the proliferating Chinese, the Tibetans are almost stagnant in numbers, with their families small. It is also remarkable that the living conditions of a good part of the Tibetan population are better than in India and China. Despite the fact that the land is poor and unproductive, there is enough food for all and even though life on the high plateau is hard and austere, there is a serenity and contentment pervading the life of the individual and the community.

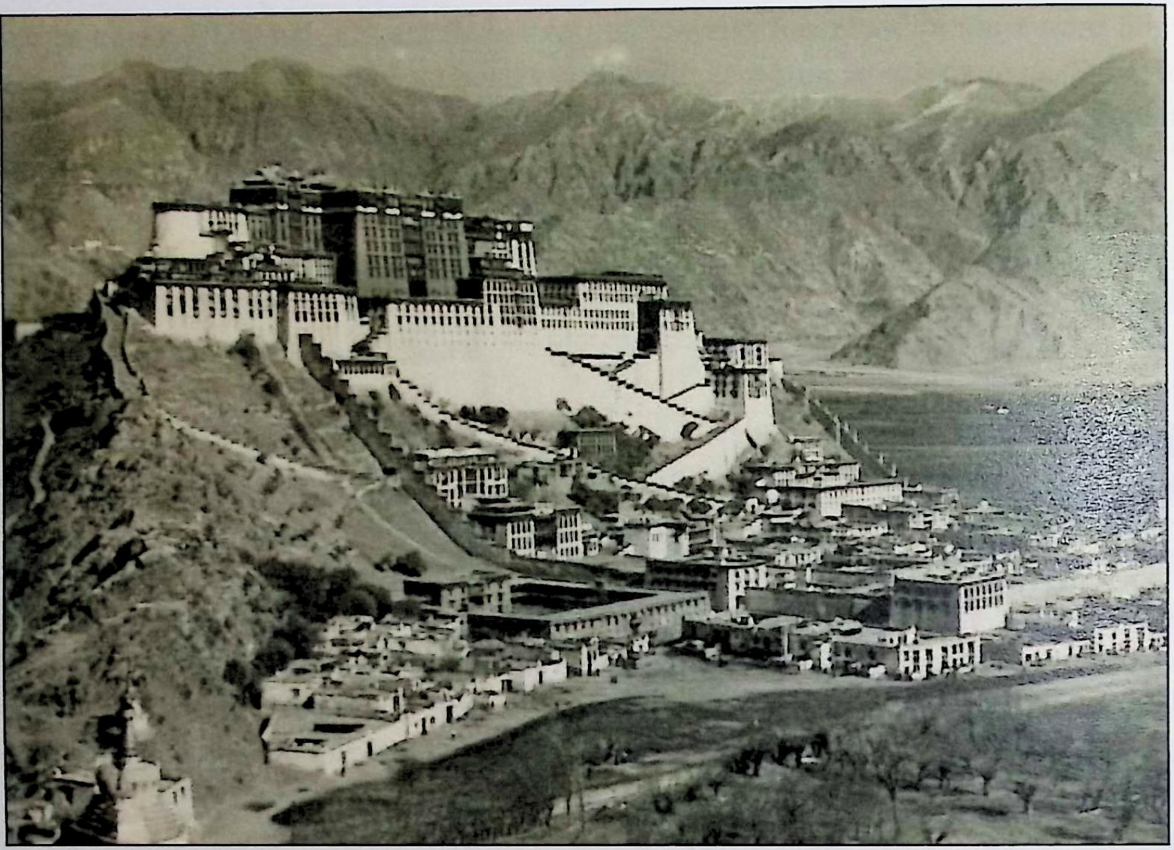
The Chinese system of writing is absolutely unrelated to anything that obtains in Tibet. The Chinese write ideographs whose number extends to thousands. A daily newspaper needs 10,000 ideographs in its printing press. A child begins with something like 1,000 elementary signs which by the time he reaches the high-school stage, are enlarged to 6,000. It is the painter's brush which the child must learn to wield and continue to practise all his life. If the Tibetans had also come under the Chinese sphere of influence, they would have taken the Chinese written symbols. But that they have not done so is undisputed.

Tibet's literary history begins in the middle of the seventh century. Emperor Sroṅ.btsan. sgam.po ascended the throne in AD 629. The Tibetan chronicles describe him as the fifth descendant of Prasenajit of Kosala, or of King Bimbisāra of Magadha, or as a descendant of Udayana the King of Vatsa, or as belonging to the Licchavīs of Vaiśālī. It was he who sent his minister Thonmi Sambhoṭa and sixteen other scholars to Āryadeśa, to study in Magadha the arts and sciences of the Brahmins and the Buddhists under the guidance of Devavit-siṁha, a name totally forgotten in India. Thonmi Sambhoṭa learnt his alphabet in India and adapted it to the Tibetan language. This alphabet is used to this day under the name of Uchen. It stands in between the Nagari and Bengali scripts and is utterly unlike the Chinese ideographs.

Thonmi Sambhoṭa, soon after his return from India in AD 647, composed eight works on writing and grammar. He wrote his grammar in Indian style, using *sutras* and not long sentences. The king himself studied them for four years. The second step in the advancement of Tibet's literary activity was the formulation of definite rules for translation. The Tibetans have been a highly practical people. While the Chinese and the Indians began the creation of their literatures out of their own experiences, adding and advancing slowly, the Tibetans discovered a vast precious mine which they could quarry. The mine was Sanskrit literature. Interpreters and translators were assiduously trained. Sanskrit pandits were requisitioned by the Kings of Tibet from his southern neighbours. From the 7th to the 17th century, the Tibetans quarried and transported the very best and valuable jewels to the Land of Snows.

This millennium is paralleled only by the Chinese period, AD 67 to 1037, when the Chinese kings and scholars engaged themselves in similar endeavours of translating Sanskrit Buddhist classics. Here it is significant to note that though the source was common, there was never any collaboration between the Chinese and the Tibetans. The Chinese route did not lie through Tibet and the Tibetans were not guided in their choice by the Chinese developments. Even the books translated by the Chinese and the Tibetans are not all the same. The two countries followed distinct lines, without any reference to each other.

How it happened is faithfully recorded in the Tibetan chronicles. Emperor Sroṅ.btsan.sgam.po had married two princesses, one the daughter of the Emperor of China and the other the daughter of the King of Nepal. Both brought Buddhism with them. Chinese scholars now and then paid visits and held disputes on fine points of theology and metaphysics with their counterparts from India. Matters came to a head in AD 792–94 when the then reigning emperor of Tibet presided over the historical sessions which once and for all decided the matter against the Chinese. The Chinese Master of Law Hwa-shang, met face to face with his Indian counterpart Kamalaśīla. The doctrines of Vairocana and Vimalamitra were propounded by Hwa-shang in order to bring down his opponent. It was at the express invitation of the Emperor of Tibet Khri.sroṅ.lde.brtsan, that



The Potala monastery of H.H. the Dalai Lama in 1954, photographed by Josef Vaniš of Prague.

Kamalaśīla had come to the Samye Monastery and that a debate with the Chinese Hwa-shang followed. Hwa-shang and his followers sat to the right of the Emperor and Kamalaśīla with his adherents sat to the left. The debate ended in the defeat of Hwa-shang who offered the garland of victory (*jayamālā*) to Kamalaśīla. The Emperor promulgated that the doctrine as propounded by Kamalaśīla was henceforth to lay the theoretical foundations of Tibetan Buddhism, and that the views of Hwa-shang were harmful to the practice of the doctrine and obstructed the purification of the mind and cut off spiritual progress. Henceforward Tibet's face was turned to the south (India) and away from China.

The educational system that the Tibetans took over was not that of China but that of Nalanda and Vikramaśilā, and they have maintained it till the present day.

The Tibetans raised a high pyramid of literary activity. Its base is formed by translations from Sanskrit, and the structure by annotations and commentaries as well as original works of enduring prose and poetry. If one were to make a comparative census of Asian literatures, one would be surprised to find that Tibet (population: four million) has the highest score of intellectual production per head. The Tibetan collection of the State Library at Ulaanbaatar in Mongolia registers 96,000 works.

Funding by IKS-MoE

Among ancient and medieval nations Tibet may claim a literary production, more in numbers, than even that of her big neighbour China. Every family has contributed a son to the religious brotherhood and every member of this brotherhood has devoted a good part of his life to studies. This system brings literacy to every family. Again the Tibetan devotion to ideals has been of a high order. As time rolled on the philosophic concepts of universality, transcending and leaving behind the normal religious idea of brotherhood, spread farther and farther, and encompassed the national life of Tibet more securely and permanently. Tibet has devoted herself to peace for longer periods than any other nation. Her empire of peace spread to all the three directions open to her, to the east, to the north and to the west. Under the Manchu regime, Lamaism travelled over to China, Manchuria, Mongolia and Siberia, from the Pacific up to the Volga and the Caspian Sea. The Tibetans showed as rare a virility in matters of peace as they did in matters of war.

Among the arts of Tibet, architecture is particularly notable. It is a product of her own genius, inspired by the crags and slopes of solid mountains. The grandest examples of construction are the lamaseries which form capital reservoirs of Tibet's personality. They are massive structures, built either of mud, sun-dried bricks or enduring stone. They have defied the rigours of sun and wind. There are big lamaseries and palaces with as many as ten storeys. Massive walls slope inwards to the flat roofs and thus mingle with the flanks of mountains and plateau tops, becoming an integral part of the pervading hill-scape. Roofs are gilded. Tibetan architecture reached its perfection in the colossal palace of the Dalai Lama, named Potala, a name derived from Sanskrit where it connotes a remote island of supreme charm. Some have identified this island of Indian dreams with Madagascar.

The Chinese influenced Tibetan architecture only on the peripheral regions of Yunnan, Szechuan, Chinghai and Kansu. On the other hand, the influence of Tibetan architecture is visible in the enormous gateways piercing the Great Wall of China, in Mongolian pasture-lands and in Siberia, as well as in the architecture of lamaseries that are found scattered through the plains inhabited by the Han race.

The Tibetans are great painters, metals workers and makers of exquisite images. The big lamaseries are at once historical museums, storehouses and art studios. They are also printeries and smelting houses. The Tibetan artistic tradition has its origins in India and Nepal. Their thaṅkas, popularly called banners, are transformations, amplifications and conservations of the Indian art of *paṭa-prabha*, meaning portraiture on cloth. The main line is vertical, called *Brahma-rekhā* or the axis of life. Around this axis revolves the cosmos. It is identified with mount Sumeru which stands firm at the centre of the earth and lodges superbeings on its luminous heights. From the summits of Sumeru one leaps beyond time and space into Nirvāṇa. The line of Brahmā is present in the individual as the backbone axis. At its top is the hole or *Brahma-randhra*, through which one leaps from individuated existence into the non-individuation of Nirvāṇa.

After more than a millennium, Tibetan painters still retain the Indian background. Among ice-clad peaks stand out Indian saints and scholars, half-clad, retaining the company of the Indian

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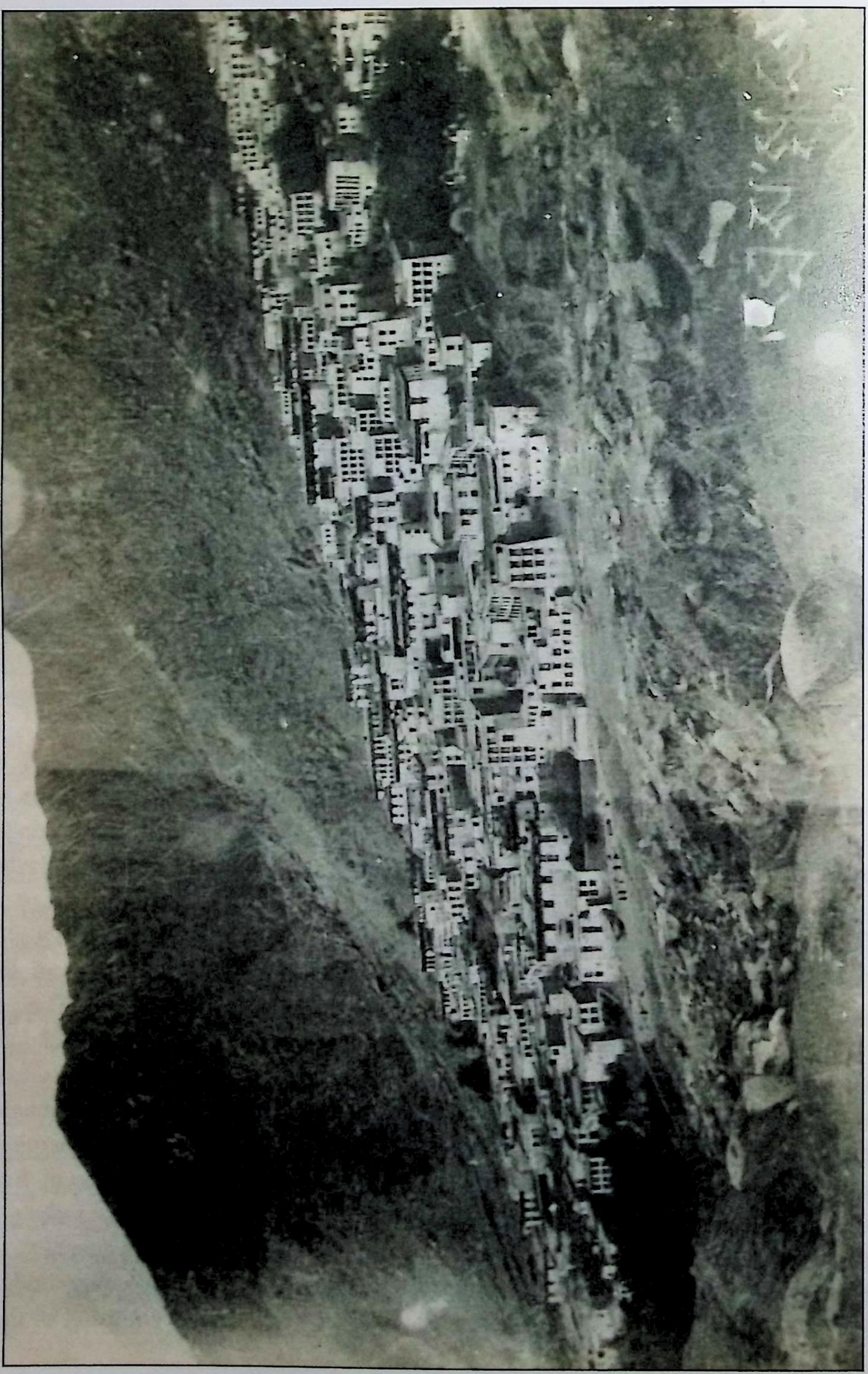

Drepung monastery, Lhasa in 1954.

deer and the entire flora of the Gangetic plain. According to Tāranātha, the doyen of Tibetan historians, the Land of Snows received its first art teachers from Varendra in Bengal, but according to Sumpakhampo, from Nalendra or Nalanda. Schools of Kashmir and South India, linked to Ajanta, contributed to Tibetan art, sometimes directly, often through Nepal.

The Tibetan conquest and domination of Central Asia during her early centuries brought her in contact with Kucha, Khotan, Kashgar and Turfan. From here, too, Tibet derived her forms and techniques. It was only in the 18th century that Chinese painters had any impact on Tibetan artists, but even then the Kham school stood on its own ground. Tibetan art was taken over by Manchus and Mongols and spread by them over the vast plains of the globe from the Pacific Ocean to the mouth of the Volga, including the Chinese domain.

The great organiser of Tibetan life was sovereign Ral.pa.can in the second half of the ninth century. He introduced the standard weights and measures of India, organised the priesthood and learning, built temples all over the country and invited preceptors for translation of canonical texts. He allotted seven households for supporting each monk.

Up to his time, the Tibetans had been continuously at war with China, though in the past they had put themselves at the centre of the military map of Asia and their empire had crossed the Pamirs and touched the domains of the Arabs and the Turks. Though they had attacked and captured the Chinese capital of Ch'ang-an, their dread of hot plains made them abandon the conquered territories (Aug 1961).

Funding by IKS-MoE

4. SEEKING THE SOUL OF INDIA'S CULTURE IN TIBET

To find the soul of our culture in the immense losses of libraries over the centuries, my father Prof. RaghuVira worked assiduously in other cognate cultures of Tibetan, Mongolian, Chinese, Korean, Japanese, Indonesian and others which have preserved the translations of lost Sanskrit texts. He looked into the Tibetan translations of lost Sanskrit grammatical texts in the Tanjur. The first reference to his interest in Tibetan is evidenced in a letter by Prof. F.W. Thomas of Oxford dated 6 July 1930 concerning a Tibetan verse: "No doubt the general sense which your Sanskrit restoration gives is correct, in part also the wording. But, as you know, in the case of such śāstric verses a rather precise correspondence is usual. Accordingly I note that *kha.naṅ* = *mukhe* or *vaktre* and *sgra.riṅ* = *dīrgha-svara*, *ḥdi* 'this' (of course, *sgra.riṅ* may be used to express *nāda* or *rava*), while in line 3 *de.ma.thag.tu* should be *anantaram*, and there is nothing to correspond to भज्. Perhaps you may be able to deal with these points. If you would give me the reference to Liebich's citation, I should also look that upon. We were much pleased to see you when you called, and we look forward to meeting you again". The interest of Prof. RaghuVira in grammar was inherited from his father Munshi Ram who taught English grammar in the early years of the 20th century, a rare phenomenon in the British Raj. Munshi Ram was deeply engrossed in the study of Pāṇini and his explications of English grammar astonished British officials of the Indian Educational Service who came from grammar schools back home in England. Prof. RaghuVira was born in Rawalpindi, near which was the town of Śālātura where the great grammarian Pāṇini was born (Pāṇini 4.3.94). He was honoured with the epithet Nava-Pāṇini in celebration of his historic enrichment of Indian languages with equivalents for two hundred thousand modern terms of administration (like parliament, constitution, legislation), industry and commerce, humanities and natural sciences.

In 1928, Prof. RaghuVira was trying to find out the Rāmāyaṇa in Tibetan and he wrote to Prof. H.W. Bailey of Queen's College, Cambridge. The reply of Prof. Bailey dated 3 Nov 1928 runs: "All that I know of the Tibetan versions of Rāmāyaṇa is given in F.W. Thomas, A Rāmāyaṇa Story in Tibetan from Chinese Turkestan (*Indian Studies in honour of Ch. R. Lanman* 1929) and M. Lalou, L'Histoire de Rāma en Tibétain (*Journal Asiatique* 1936 ii 560–562). I have not heard of any text in Sogdian. As to the Khotanese the manuscripts are not in England ..."

In 1940 Prof. RaghuVira made efforts to find a learned lama and also a Tibetan version of the Rāmāyaṇa. He approached Mr. Thsetan Phunthsog of Leh, but none was willing to come to Lahore. He sent his student Ram Prakash to Darjeeling in 1941 to contact K. Sumdhon Paul, Head Lama of the Government High School, but learned persons were not to be found. Ultimately, in Jan 1946 Bhikkhu Jagdish Kashyap sent Buryat Lama Venerable G.C.L. Sangpo from Sarnath. He had been the Tibetan Instructor in the University of Calcutta. He knew some Sanskrit and was

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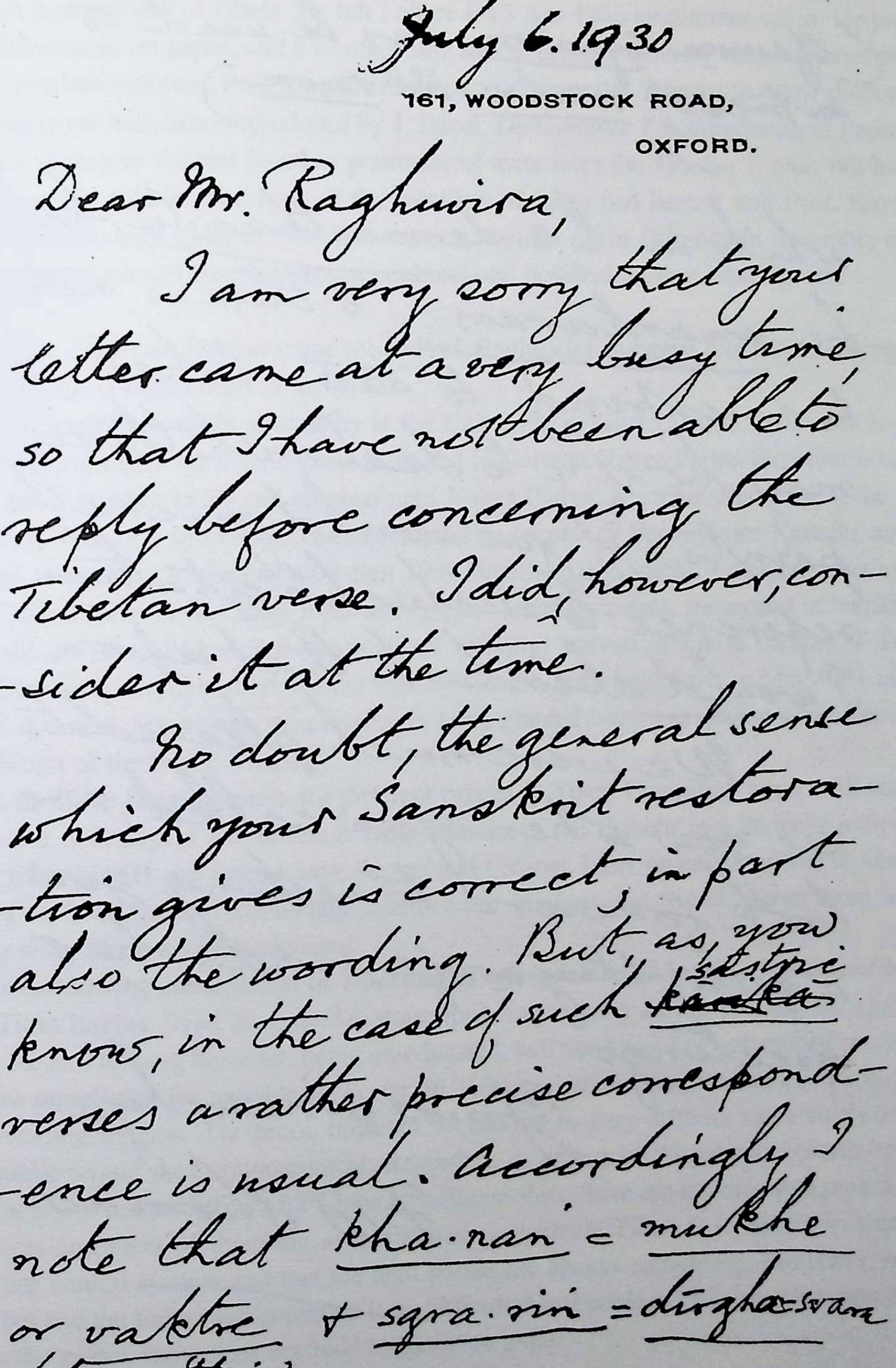


July 6. 1930

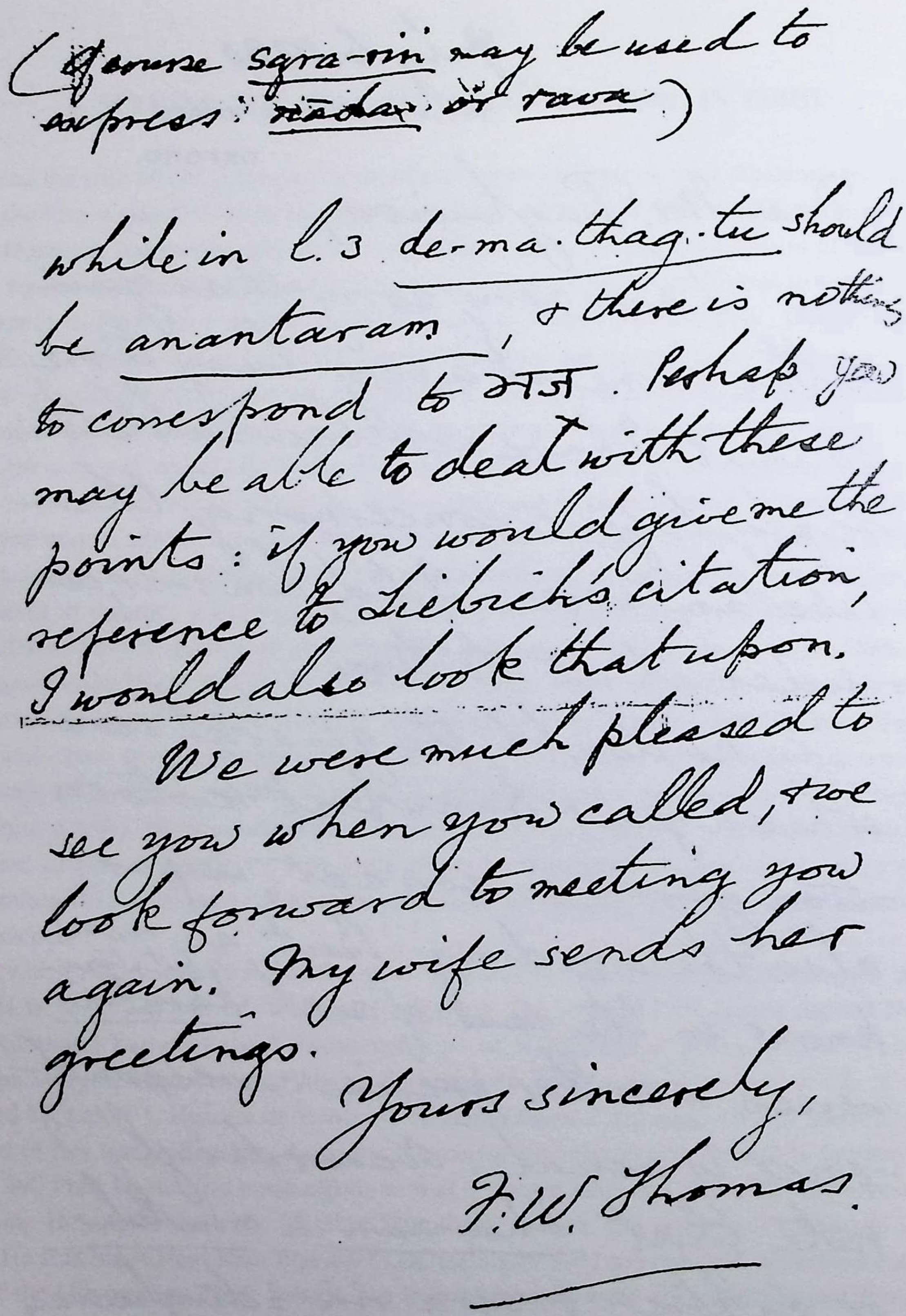
161, WOODSTOCK ROAD,
OXFORD.

Dear Mr. Raghuvira,

I am very sorry that your letter came at a very busy time, so that I have not been able to reply before concerning the Tibetan verse. I did, however, consider it at the time.

No doubt, the general sense which your Sanskrit restoration gives is correct, in part also the wording. But, as you know, in the case of such ~~kārikā~~ śāstric verses a rather precise correspondence is usual. Accordingly I note that kha·naṅ = mukhe or vaktre + sgra·riṅ = dīrgha-svara

hdi = this,



(Of course sgra-riṅ may be used to express: nādaḥ or rava)

while in l. 3 de-ma. thag. tu should be anantaram, & there is nothing to correspond to अज. Perhaps you may be able to deal with these points: if you would give me the reference to Liebich's citation, I would also look that upon.

We were much pleased to see you when you called, & we look forward to meeting you again. My wife sends her greetings.

Yours sincerely,

F. W. Thomas.

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a geshe from a monastery of Lhasa. He left Lahore on 3 Apr 1946 as summer set in. He painted a thaṅka of Śākyamuni on paper, and I would watch him every day working with the brushes while reciting appropriate mantras. Prof. RaghuVira used to discuss the Tibetan-Sanskrit dictionary of Tshe.riṅ.dbaṅ.rgyal with him (reproduced by J. Bacot, *Dictionnaire Tibétain-Sanscrit*, Paris 1930). He was keen to restore the lost Sanskrit grammatical texts from the Tibetan Tanjur, but he found this dictionary of no help. The fires of the partition of India had begun, and Prof. RaghuVira shifted to Nagpur in Nov 1946. In 1948 he became a member of the Constituent Assembly of India and had the opportunity of meeting eminent cultural and political international figures.

In 1951 Dr. **Heinrich Harrer** came to see Prof. RaghuVira and gave him the following report regarding Tibet. It is reproduced in his words.

*"**Short biography.*** Studied geography at the University of Graz, Austria. After that had been a professor of geography for a short period. Invited to German Nanga Parbat Expedition in 1939. Arrived in India in May 1939, and climbed upto Nanga Parbat, Kashmir. Returned at the end of August, when War was imminent. First attempted to escape to Persia from Karachi and then was arrested when War broke out on 3 Sep 1939. Interned in Karachi. Later on transferred to Dehradun Central Internment Camp, from where, after several attempts, succeeded in breaking out finally on the 29 Apr 1944. After two years of walking, arrived in Lhasa capital of Tibet in Jan 1946. Ever since working there for the Tibetan Government. Left Tibet in Mar 1951 after the Communist invasion. Six months visa to stay in India granted but no extension given, as told by Mr. Fateh Singh of the Home Ministry.

*"**Work in Tibet.*** Drawing maps for different offices in Tibet. Compiling news with regard to Tibet from our newspapers and different radio stations of the Eastern and Western nations and forwarding them to H.H. the Dalai Lama, Regent and Cabinet. Later on called by His Holiness the Dalai Lama to teach general knowledge and became his personal friend. Apart from it some engineering work like river embankments.

*"**Views concerning communism in Tibet and its effects on neighbouring Nepal and borders of India.*** Tibet having lived as a feudal state uptil now, was a fertile ground for spreading communist ideas. Tibetans, however, being un-educated, will need proof of communist promises in order to give up religion for new ideals. So far all Tibetans believe that nothing can be improved without consulting religion. The proof, however, would not be very difficult since any work with regard to public would mean improvement. Regarding its effects on Nepal and borders of India, I believe that it will not be difficult for China to infiltrate since there are innumerable passes across the Himalayas and most of them are even situated well inside Tibet. It is wrong to think that Himalayas are natural barriers and that the high passes are always forbidding. Moreover, no pass between Tibet and the Indian sub-continent is so difficult that it could not be crossed at any time of the year. In the passes snow does not hold longer than a day.

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Dr. Harrer's report

"***The resistance of Tibetan people to communism.*** Resistance would have been easy provided H.H. Dalai Lama could have left Tibet for a friendly or neutral country. Now being in Tibet, minor resistance will definitely be carried out, but no resistance on a bigger scale will be possible for the future. The Tibetan people would fear that the communist Chinese will retaliate on H.H. Dalai Lama himself. I have had many informations of minor resistance: monasteries when asked to hand over arms refused. I feel sure that it will continue and grow if the Tibetan people and officers realise that the treaty signed in Peking was just a piece of paper. As a matter of fact, the Chinese have already started to try to enforce more than what was granted in Peking. Sixty more points have been brought up now. The original demands were only to guard Tibetan borders with Chinese soldiers.

"***How far the communists will allow Tibet to retain its religion.*** We know only what communism had done to religion in other countries, specially in China, where the monks have been told to perform their rites before dawn and after dusk. In Tibet the big monasteries are not only religion but at the same time are formidable politically armed power. In order to get rid of this power and to be able to enforce their own policies, they will have to get rid of that power. The moment they will start doing this, the Tibetans would lose faith. I think that communists will not touch religion for sometime till they have a better hold on the country.

"***Educational policy of the communists in Tibet.*** The Chinese, whether under the rule of an emperor or Kuo-min-tang or communists, always had expansionist designs on Tibet and Northern Burma. To get a hold on these places once for all they will educate the new generation and together with certain other improvements this will be the safest way. Example: Mongolia.

"***Building roads*** in Eastern Tibet must have improved conditions in favour of the Chinese. Eastern Tibet is already ruled by a local puppet Government which works to the liking of China. Panchen Lama's arrival this winter will mean the beginning of bigger changes. So far H.H. Dalai Lama is considered the head of Tibet in every respect. The Chinese with some propaganda will easily get the Chinese-educated Panchen Lama on top, since he is spiritually a higher incarnation than H.H. Dalai Lama.

"***Biggest libraries.*** 1. Lhasa, 2. Kundeling Monastery, 3. Samye Monastery, 4. Reting Monastery, 5. Sakya Monastery. ***Caves.*** 1. Trakartaso (Milarepa), 2. Trayerpa, and 3. Trayangdzon (Padmasambhava). It should be the greatest concern to preserve these libraries, since all of them pertain to Sanskrit. If the existing good relations between India and China cannot save them, no one else can do it. H.H. Dalai Lama alone would not be in a position to get access to the books but may be that if his chief historian Trichang Rimpoche is approached, he could influence the cabinet ministers. There are a great number of big and small objects of artistic and historical value which were brought from India together with the Buddhist religion. Among others there are real relics of Lord Buddha himself of which Tibetans don't make any propaganda.

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Dr. Harrer's report

"A sketch of the character and views of the Dalai Lama. Having been his personal friend, who could talk with him in privacy, I could write a whole book on his exceptional abilities and character. He is determined to get the independence of the whole of Tibet and being a strong character, he will not easily become a puppet. This is one of the reasons why I fear the worst. I have a personal vow of allegiance to him and feel very sad that I have not been able to do anything for him. I have been teaching him love for his country and people and he was determined to start reforms and make an entirely new Government, which would have had nothing in common with the feudal system. He was the man who expelled Chinese nationalists in order to show the world that Tibet wanted to be an independent state. H.H. Dalai Lama expected Pt. Nehru to be his biggest supporter. He was also the man who refused immediate surrender after the communist invasion in last autumn. He also took a daring step to approach UNO in face of the Chinese communists and finally left Lhasa to show the world that he would not agree to any Chinese terms.

"Dalai Lama's attitude towards India before the agreement with the Chinese and after the agreement. Since hundreds of years, Chinese had always intended to subdue Tibet and India had helped Tibet to get arms to fight the Chinese. H.H. Dalai Lama's liking for India is obvious, proof of which is that he fled to the Indian border. Moreover, he was promised asylum. But a house in Darjeeling was refused. Mr. Dayal the Political Officer did not call on His Holiness, though H.H. was living in the district Yatung where the Indian Trade Agency was situated. Wool tax (30%) was introduced and when Tibetan Foreign Secretary came out of Tibet to sound the situation, he returned obviously with a view that India was opposed to H.H. Dalai Lama's leaving Tibet. Suddenly Tibetans coming into India were required to get a passport which by treaty they never had had. Moreover, the application to the UNO was deferred and India advised Tibet to come to terms with the Chinese. All this gave an impression that India did not want H.H. Dalai Lama and his officers to leave and matters went so far that a rumour spread that India might hand over the H.H. Dalai Lama to the communists. I personally know of course that the fault and mistakes are mainly on the Tibetan side. But being hilly people, they are suspicious and are more easily hurt. Moreover being ignorant about world politics, they should be treated like children.

"Unfortunately there are only very few officers who are unprejudiced by family intrigues. There were and still are a group of influential officers who did not want any deal with the communists. But taking the signs from India as hostile, except for a very few, they changed their mind and said "rather than undergo the humiliation of H.H. Dalai Lama, we better join full heartedly China". In order to convince H.H. Dalai Lama, they had to promise to him that they would improve the Peking treaty and that they will see to it that nothing beyond it is enforced on the Tibetans. In case the Chinese should try, there was still time to fight them, and leave the country before any great number of Chinese soldiers came to central Tibet. (At present, there are

Dr. Harrer's report

only 400 soldiers from China, and even these are mostly Tibetans from border regions with Chinese officers.)

"Communists among Tibetans. As long as I was in Tibet (uptill March 1951), there was no communist among the Tibetans. There were factions which wanted to get rid of the feudal system and being not capable of doing this, they ignorantly joined Chinese communists during the invasion hoping for revolutionising the country and finally getting rid of the Chinese as they had done so often in the past. But even this group is loyal to H.H. Dalai Lama.

"If Chinese would only indoctrinate communism among the border Tibetans, they would have easy victory, provided they leave H.H. Dalai Lama in power. If China would enforce reforms with Chinese officers, there will be permanent resistance.

"The common Tibetan people are not poor. They have plenty to eat and clothe. Thousands of beggars are only too lazy to work, as I found out myself when with the help of Tibetan Government we got them to do earth work with me with full pay. But after three days they had all disappeared. At present everything is surplus in Tibet. But the surplus is rolling to the masses of China where it will be a drop in the ocean but will be missed badly by the few Tibetans. As for the hilly nature of the country, the Tibetans down to the last nomad are extremely well organised by the Central Government. An order given from Lhasa will reach the very last post or peasant in a comparatively short time.

"Monasteries are bound to be dispossessed because 70 to 80 per cent of the country belongs to them.

"I personally feel close to the Tibetan people and H.H. Dalai Lama. I have given H.H. a promise to help him whenever I can and having lived in Tibet for seven years (living one year in the tents of the nomads, one year in the house of peasants and five years in the houses of the nobility in Lhasa) I feel I am entitled to give a fair judgement. I have not made a secret of my anti-communist views, and always hoped for Tibet to remain an independent country. I also always told H.H. Dalai Lama, how India achieved its independence and naturally thought that India will be a great supporter of Tibet's wish to stay independent. After this Tibet had to succumb. I am afraid that the Chinese will not need many Chinese soldiers on the Indian borders but the Tibetan soldiers when converted to communism will be more troublesome."

Prof. RaghuVira started the compilation of a *Tibetan Chinese Sanskrit Hindi Dictionary* on the basis of the Tibetan and Chinese translations of the Suvarṇa-bhāsottama-sūtra edited by Prof. Johannes Nobel. Two handwritten specimen pages were circulated to Buddhologists over the world in 1951. They are being reproduced on the next two pages. In the course of years the cards of this dictionary have disintegrated and rotted to ruin.

Funding by IKS-MoE

ཀ

ཀ་མ་ལ་ 蓮華 कमल.

ཀ་ལ་པིང་ཀ་ 迦陵頻伽 कलविंक

ཀམ་པོ་ཆེ་ 大最勝(?) महाग्रास (ཀམ་པོ་, ཁམ་པོ का अशुद्ध रूप है।)

ཀུ་མུ་ད་ 白蓮華 कुमुद (མེ་ཏོག་ཀུ་མུ་ད 'कुमुद'। भोट में शब्द की व्याख्या के लिए མེ་ཏོག 'फूल' जोड़ा गया है।)

ཀུན १ 諸 सर्व (ཀུན की अपेक्षा ཐམས་ཅད अधिक प्रयोग होता है।)

२ (समास में) = ཀུན་ཏུ་ आ°, यथा— ཀུན་དགའ་བོ 阿難陀 आनन्द, ཀུན་དགའ (ར་བ) 園 आराम.

ཀུན་ཏུ १ 周徧 समन्तेन, समन्तात्, समन्ततः, चारों ओर, सर्वत्र

२ समन्त° ཀུན་ཏུ་བཟང་པོ 普賢 समन्तभद्र

३ = आ° (समन्तादर्थे), यथा—ཀུན་ཏུ

བསྲུང་བ་ आरक्षा

४ = सम्°, यथा — ཀུན་ཏུ་རྟོག་པ་ संकल्प

५ = समनु°; यथा — ཀུན་ཏུ་བྲང་ 隨 समनुबद्ध

ཀུན་ཏུ་བཟང་པོ་ 普賢 समन्तभद्र

ཀུན་ཏུ་བསྲུང་བ་ 擁護 आरक्षा

ཀུན་ན་ = ཀུན་ཏུ་ सर्वत्र (ཞིང་ཁམས་ཀུན་ན་ 於諸地 सर्वत्र क्षेत्रेषु)

ཀུན་ནས་ १ समन्तेन, समन्ततः

२ = आ° (समन्तादर्थे), यथा — ཀུན་ནས་འབར་བ་ आदीप्त

ཀུན་དགའ་ 園 आराम (ཀུན = आ + དགའ = राम)

ཀུན་དགའ་ར་བ་ 園 आराम (ར་བ་ व्याख्यार्थ जोड़ा गया है। समास का विगृहीत रूप ཀུན་དགའི་ར་བ་)

ཀུན་དགའ་བོ་ 阿難陀 आनन्द (ཀུན = आ + དགའ = नन्द), बुद्ध भगवान् के प्रियतम शिष्य का नाम

In the middle of Sep 1952 Dr. F.R. Hamm came to Nagpur and commenced the edition of the **Vinayavastu** of the Kanjur. Prof. L. Alsdorf had suggested his name when Prof. RaghuVira stayed with him in August, during his two month long visit to German universities to enlist support for the Śatapiṭaka plan. He attended the German Orientalists' Congress, where a resolution was passed appreciating and commending to governments and universities to lend a helping hand in the accomplishment of the Śatapiṭaka plan. From Germany he went over to England to attend the International Linguists Conference. He met Ministers of Education in Belgium, Netherlands, France and Italy to enlist support. At the same time, he was arranging the microfilming of Tibetan xylographs and manuscripts. He wrote to Prof. Simon "Dr. Hamm a young disciple of Prof. Hoffmann and Prof. Alsdorf has arrived here already. We have started working on the Tibetan Vinayavastu. While at the British Museum I saw a splendid Kanjur manuscript in 108 volumes. I and Prof. Johannes Nobel went together and I ordered the British Museum to make a microfilm copy".

Prof. RaghuVira wrote a detailed letter to the German Ambassador about his successful visit to Germany and other countries in Europe: "I am back in India safe and sound. It is my duty to tell you all the achievements that have resulted from this trip.

"The first three days I spent in Marburg. There I visited the West German Library, one of the finest which I have ever seen. It has valuable Tibetan and Mongolian manuscripts. I am getting microfilms of some of them. Next five days I was in Bonn. Here I met individual scholars. Among them I may mention three from the eastern zone, Prof. Ruben from Berlin, Prof. Thieme from Halle, and Prof. Weller from Leipzig.

"The number of professors from the western zone was over a dozen. Some of them I met for the first time. They were all enthusiastic about our plan and they passed a resolution at the Congress, a copy of which I am sending herewith.

"From Bonn I went over to Hamburg with Prof. Alsdorf. I spent five days there and sent Dr. Hamm. He has already arrived here three days earlier than myself. I have put him to work on Indo-Tibetan literature. In the meanwhile we have acquired a complete font of Tibetan types, so that by the middle of next year we hope to start the publication of Indo-Tibetan literature.

"In Hamburg I met the Minister of Education. I saw a grand primary school and the department of Greek Thesaurus. My next step was in Göttingen. I stayed with Prof. Waldschmidt for two days. I met Dr. Heissig, a specialist in Mongolian literature and Dr. Fuchs, a specialist in Manchu. Both are anxious to come to Nagpur to work with us.

"My next visit was to Stuttgart. Here I saw two refugee camps, a machine-tools factory and a paper factory. These are not exactly in the city but within fifty kilometers. From here I went to Munich, and met Prof. Hoffmann. He has started work on an Indo-Tibetan text. Hence I went to Wiesbaden for a fortnight's rest.

"On the 1st of September I reached London to attend the International Linguists' Congress. I met Miss Rosen who is learning Sanskrit and Chinese. I told her that she would be welcome to our Institute; only she may miss her usual social life. She said that she did not mind that.

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"I met another German scholar Prof. Simon. He is working at the University of London. From England I came over to Holland, Belgium, France, Switzerland and Italy. The Education Departments of Holland, Belgium, France and Italy have promised to help by way of sending scholars to us.

"Now Dr. Hamm is here. We are going to start a German class. His Excellency the Governor, and the Chief Minister of MP would be present at the occasion. We should like to start the class about the 1st of November. I am confident that we shall have a good number of students. At this occasion it would be most befitting if Your Excellency could perform the inauguration in person."

Letters to European savants were a regular feature of our Tibetan studies. Prof. Dr. Helmut Hoffmann: "My wife and myself remember with great joy your visit and we hope it will not be your last stay at Munich.

"Concerning the edition of the Kanjur we should be always in connection, and I think it best to start this edition with the Tibetan Vinaya texts. Now you have my friend and former pupil Dr. Hamm at your Academy and since we are well acquainted as to our scientific intentions he can always write to me if there is any doubt.

"You are very right that Tibetan historical works are extremely important for Indian and especially late Buddhist history. Perhaps you remember that we spoke about the Tibetan works which have been brought to Patna by Rahula Sankrityayana. Two of them would enable me to further this matter and I should be grateful if you could procure microfilms of them: 1. Sa.skya bkaḥ.bum, 2. Chos.ḥbyuṅ of Padma.dkar.po.

"As to the inquiry of Dr. Lokesh Chandra concerning the printed editions of the Kanjur it seems best to refer to an article of Dr. Kenneth Ch'en, The Tibetan Tripiṭaka, published in *Harvard Journal of Asiatic Studies* 1946. It deals with all known editions of the Kanjur and Tanjur and has been complemented by an article of Prof. Tucci in the same journal of 1949, p.477." (2 Oct 1952).

Collection of research works on Tibetology was an urgent desideratum. Prof. Hideo Kimura हृदयकुमार किमुर Hridayakumar Kimura Hridayakumar Kimura sent the *Comparative Analytical Catalogue of the Tibetan Tripiṭaka* published by the Otani University, Kyoto in 1930: "This afternoon I received *Chugai Nippo* 中外日報 a famous newspaper on all religions in Japan. I had written about your great work Śatapiṭaka and requested the public that Japanese should collaborate in your enlightened work" (14 Jan 1953).

Prof. RaghuVira wrote to Prof. Jean Filliozat to get the Gilgit folios of the Vinaya which were published by Sylvain Lévi in the *Journal Asiatique* 1932:18. Prof. Filliozat wrote back that "it is a small fragment of the Saṅgharakṣitāvadāna which was given to Lévi by J. Hackin who had got it from a traveller who had been to Gilgit. S. Lévi published the facsimile of its verso and transcription of the whole. On the other hand, Dr. Barnett, conservator at the British Museum, sent to him, at the request of Sir Aurel Stein, 11 folios of another manuscript, numbered 43–53 (cf p.22) containing the end of Pravrajyāvastu and the beginning of Poṣadhavastu. He published the transcribed text from folio 49b upto 53b. The original documents were returned by him before his death, because after his death I sorted out at his residence the manuscripts on which he worked. I did not see the mss sent by Dr. Barnett. I found only other manuscripts on paper, which had been communicated to him by the India Office. I have no connection with those that interest you. You will have to enquire from the British Museum about the eleven folios of Gilgit. If you do not have the article of S. Lévi (*JA* 1932) I can send it to you."

No stone was left unturned to find all the manuscripts of the Tibetan Vinayavastu. Dr. Fr. R. Hamm wrote to Dr. Gokhale, Pune on 27 Jan 1953: "I am a German Sanskritist come here to Dr. RaghuVira's Academy to start the edition of the Kanjur in Tibetan and Sanskrit. Your address was given to me by my dear friend, Muni Jambuvijayaji. Though we do not know each other personally we are in close letter-contact. The edition of the Kanjur forms part of the Śatapiṭaka undertaking and will be the first part of the latter.

"For this edition we have started with the first part of the Ḥdul.ba, viz. the Vinayavastu, parts of which are edited from the Gilgit Mss with the help of photographs. We are giving also a word-for-word chāyā and several other additions. We shall base the Tibetan text on as many of the xylographs and mss as are known and accessible. All together we hope to possess films of some seven different editions or mss, which we are procuring mostly from Europe and America. Now Muni Jambuvijayaji writes me that you are happy enough to have brought with you a complete set of the Lhasa edition of the Kanjur. As this is very rare I am going to ask him on behalf of Prof. RaghuVira if it be possible that you might send us the Vinayavastu section of it on loan? As there is no catalogue for this edition I cannot tell you whether the Ḥdul.ba section starts with the first volume of the whole set or not."

Prof. RaghuVira kindled an enthusiastic global interest in Tibetan studies by writing to every known Tibetanist. Shōjyu Inaba of the Ōtani University, Kyoto introduced himself on receiving the letter of Prof. RaghuVira: "Ever since I took up the study of Sanskrit and Tibetan, I have always entertained a burning desire to correspond with a professor in your wonderful country of India. But, as the war broke out, I could not attempt to write. I was obliged to go to war. My house was reduced to ashes. After the war, I built my little house. But the typhoon destroyed it. Then, I always remembered the perseverance of Buddha—a Great Lord of your country.

"Last year, you sent your great work and wrote to me. I do not know how to express my grateful thanks for your kindness.

"Prof. Kimura says that you are writing a Tibetan grammar, especially corresponding with Sanskrit. It interests me, because I study for a long time Tibetan grammar with Sanskrit, and many works by ancient Tibetan grammarians—Thon.mi Sambhoṭa, Dharmapālabhadra, Situ, Mkhas. grub.dam.pa and Dharmabhadra. In 1949, I wrote a small book on classical Tibetan grammar." He sent his grammar, index of Yogācārabhūmi and a work on Vijñaptimātratā (30 Jan 1953).

Prof. J. Shackleton Bailey, Conville and Caius College, Cambridge: "I have received your letter of March 3rd concerning the Śatapiṭaka project of which I fully appreciate the importance ... Conscientious and scientific editions of these collections would of course be an enormous contribution to Oriental learning ... For myself, I might, if you so wished, be able to undertake the edition of one of the texts from the Kanjur" (13 Apr 1953).

Prof. Joh. Nobel on 6 Aug 1953: "In the Dictionary published by Edgerton there are many faults due to the fact that he did not consult the Tibetan text of the Divyāvadāna. So I think that it is a very important matter that you are interested in editing Tibetan literature."

Prof. RaghuVira requested Dr. George Roerich to send "a young and learned Tibetan lama who should be a devout Buddhist, anxious to learn Sanskrit, feeling it his pious duty to help in the study of the Tibetan scriptures. He will receive lessons in Sanskrit and Hindi, so that after a year or two he can become our real collaborator.

"As you already know we are engaged in Tibetan studies at this Institute. Dr. F.R. Hamm is preparing collations from five xylographic editions and two manuscripts of the Vinaya-vastu. Prof. Dr. Joh. Nobel is preparing the Sanskrit *chāyā*. We prefer to call it *chāyā* rather than reconstruction of the original. Wherever available, we shall put for comparative study, the Sanskrit or Pali passages (from Gilgit manuscripts and Divyāvadāna etc.)" (30 Dec 1953). The collation of the Tibetan Pravrajyāvastu from five xylographs and two mss was completed by Dr. F.R. Hamm during his two years' stay at Nagpur, on 14 Sep 1954.

Dr. George de Roerich found at last a lama who worked with us for many years, then at Santiniketan. "I can recommend a young Mongol Lama at present staying in Kalimpong. He is a dge.bśes (kalyāṇa-mitra) of the 'Bras-spuṅs monastery in Lhasa, and knows both literary and spoken Tibetan. He knows his Mongol, both spoken and literary, and is fluent in Chinese. Unfortunately he knows no Hindi, but can read a little English, and has started reading Sanskrit with me (the first two books of the Samskrta-pātha-mālā, published by the Svādhyāya-mandala). He is eager to learn Sanskrit, and, I think, would be willing to come over. Since he has no money to pay for his trip, you will have to send him the cost of his railway expenses from Kalimpong to Nagpur, and perhaps advance him a small sum which could be deducted from his stipend in instalments. You know how difficult it is to find a Tibetan knowing English or Hindi, and I think the dge.bśes is quite a find. He is intelligent and a devout Buddhist. An early reply would oblige, as the lama is looking for a job" (11 Jan 1954). Lama Chimpa (Sbyin.pa/Dāna) reached Nagpur on the 25 Jan 1954.

Lama Chimpa's father Kambo was in the Hurtin village in Inner Mongolia. From the age of seven to twelve years Chimpa studied Mongolian and Tibetan. Lived in Beijing from the age of twelve to fifteen years at the Yunghokung monastery to study Tibetan sutras and philosophy. Studied at the Kumbum monastery for nine years in the Xinghai province. Came to Lhasa at the age of twentyfour and studied at the Drepung monastery for three years. Came to Kalimpong (India) in 1952. Travelled to Bodh Gaya, Varanasi, Kushinagara and Nepal.

Prof. Giuseppe Tucci sent his student Dr. Paolo Daffinà, "well versed in Sanskrit, Tibetan and Chinese studies and quite able to take up the sort of work you have indicated in your letter of 19 Sep 1953." Prof. Tucci introduced him: "Dr. Paolo Daffinà has been attending Orientalist

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studies, in Sanskrit, Tibetan, Chinese, Hindi and allied branches of knowledge at the Oriental School of the University of Rome, as well as at the Institute for the Middle and Far East (ISMEO), with especial reference to Buddhism. He has lately been awarded Doctor's degree of Literature, under Prof. Giuseppe Tucci, by presenting a dissertation on the *Samādhirājasūtra*, with full marks and honours. This thesis is an essay on the critical edition of the whole *sūtra*, based on the numerous Nepalese mss, as well as on Gilgit ms (imperfectly edited by N. Dutt); supplemented by the Tibetan and Chinese translations, with the commentary of Mañjuśrīkīrti, an English translation and lexical indexes.

"Dr. Daffinà is at present assistant to the Chair of Philosophies and Religions of India and the Far East, held by Prof. Tucci, and is collaborating with the latter in the editing of the *Minor Mahāyāna Texts*. He is moreover preparing for this volume the edition of a hitherto unpublished *stuti*, unknown so far, attributed to Candrakīrti. Dr. Daffinà is in addition preparing the study of the variants of a ms of the *Prasannapadā*, discovered by Prof. Tucci in Nepal, which on some points is at variance with the text edited by De La Vallée-Poussin." He worked with Prof. RaghuVira from 22 Dec 1954 till 1 Apr 1955 on the Tibetan-Sanskrit dictionary of Tshe.riṅ.dbaṅ.rgyal from Bacot's fascimile edition.

Dr. R.O. Meisezahl, Bonn compared the Tun-huang version and the canonical dhāraṇī of Amoghapāśa for the first time to show the evolution of the Tibetan textual tradition. For the first time he showed the pre-canonical Tun-huang scrolls and fragments with the Kanjur texts in juxtaposition. The language of the Tun-huang mss is full of archaisms. He compared the Chinese and Sanskrit versions. Its publication in the Śatapiṭaka series did not materialise.

Japanese scholars were obliging us with out of print works. Prof. N. Tsuji sent Sakaki's edition of the Mahāvyutpatti from the Department of Indian Philosophy and Sanskrit Literature of the Tokyo University and his own copy of Suzuki's index to the Laṅkāvatāra-sūtra. Prof. RaghuVira created an international commotion in academic and government circles to bring together a foundational collection for Tibetan studies. The Govt. of the USSR presented a complete set of the Bibliotheca Buddhica with Sanskrit, Tibetan, Mongolian, Uigur and Chinese texts, most of them not available elsewhere. H.E. Mr. G.I. Ashurov, Chargé d'Affaires of the Soviet Embassy presented them on 19 Mar 1955. Vice-President Dr. S. Radhakrishnan chaired the presentation ceremony. He said: "Intellectual and cultural cooperation among the people of different countries was needed to bring about political and economic unity in the world. Dharma was the supreme source of unity for the world. The task of bringing cultural unity should be adopted in international and domestic spheres.

"We are trying to bring the world together on the political and economic plane. I do not think our endeavours are likely to be successful unless we bring about cultural cooperation. This presentation of books expresses such an endeavour on the plane of mind and spirit."

"There was great interest in Indian culture outside. In Mexico, Radhakrishnan found a statue of the Buddha. Influence of the Buddha has been profound throughout the world.

"Dharma" was what united people: "adharma" separated people. Anything which created a gulf between the people of different countries was "adharma". If people adopted this philosophy in domestic and international affairs the world would be safe." Cultural co-operation cut across frontiers and was the only means to achieve international understanding in the present-day world. It was therefore essential to study the cultural heritage of the world."

Referring to the Buddha's profound influence throughout the world, Dr. Radhakrishnan said that those who did not like present-day disintegration in religions turned to the Buddha to draw inspiration. Russia had done considerable useful research on the Buddha. He appealed for the adoption of dharma (that which brought people together) as the supreme test in national and international affairs.

Mr. Lopatenko traced the history of Soviet interest in Indian culture and said that Russian translations of Indian literature appeared nearly 200 years ago, although India herself had received consideration in Russian annals much earlier. He said that cultural relations between the two countries developed after independence. He gave great importance to the exchange of scientific and literary works. He referred to the Soviet people's great interest in Indian culture. He said that the works of Kālidāsa, Tagore and other Indian authors had been translated into Russian from the originals and considerable research in Indian languages was being done in Russia. It was to that period that the famous work *Tale of the Rich Land of India* belonged. Russia also knew the Byzantine version of the charming Sanskrit tales of Pañcatantra.

Prof. RaghuVira, while receiving the gift of books, said it was a privilege to receive the unique set of Bibliotheca Buddhica which represented the labours of half a century.

Dr. S. Sutton of the India Office Library, London sent two reels of Sanskrit and Khotanese mss from Central Asia. Our collection of Tibetan xylographs was increasing day by day. Prof. Dr. H. Urban, Head of the Department of Neurology, University of Innsbruck and Theodore Illion *alias* "Burang" had been searching for years the Rgyud.bzhi a standard work of Tibetan medicine. I sent them a microfilm of the Rgyud.bzhi and its Lhan.thabs after three hours of searching dust laden boxes of Prof. RaghuVira's expedition to China. Dr. George de Roerich wanted the biography of Sum.pa.mkhan.po from his collected works, which exists only in Prof. RaghuVira's collection. I sent him the required folios in microfilm.

Shri B.N. Mullick, Director, ***Intelligence Bureau***, GOI requested Prof. RaghuVira to impart instructions to two officers in spoken Tibetan. The Bureau deputed Gulab Das Gupta and Amalendu Sarcar in 1954 for instruction in spoken, modern and classical Tibetan so that they could understand the newspapers and journals, study literary texts, and converse fluently with the people. They were taught by a Lama and spent the summer months in Kalimpong to be fluent in conversation. They completed the course in April 1956 and had good practice in reading modern Tibetan as well as in the use of colloquial Tibetan. They had become qualified to take up work in a region where they could use their training.

Dance book and Lepcha literature. Dr. René de Nebesky-Wojkowitz of the Institute of Ethnology, Vienna wrote on 18 May 1956: "Thank you very much for your letter of May 2, and for all the interesting news you gave me and also for the kind words you found for my modest work on the cult and iconography of the Tibetan Protective Deities. Your name and that of your father are of course since long well known to me and I am therefore very glad to have come now in direct contact with you.

"I was really highly interested to read about the magnificent and extensive work, which you and your father are carrying out and the results of which will certainly prove of greatest help to Tibetologists. I was highly surprised to hear about your work on the Tibeto-Sanskrit Dictionary and I really admire the enormous work you have already done in this field. A really comprehensive Dictionary is a great need and I feel its lack again just now, when trying to translate a Tibetan xylograph on the *Kun.tu.bzaṅ.poḥi.ḥcham*, a book which I brought back from my trip to the Indo-Tibetan borderland and which is, as far as I know, the only *ḥcham.yig* here in Europe. Unfortunately, the text is full of technical terms which refer to the particular movements of the cultic dance and their meaning and I cannot finish this work without the help of some learned Tibetan priest, who also could give me the oral tradition connected with this text. This, of course, is only a work which I persue on the margin of my studies, which are at the moment devoted mainly to research on the customs and religions of Himalayan tribes, related to the Tibetans. Thus e.g. I am preparing a short survey of Lepcha literature, with parts of texts and their translation. But also this work cannot be brought to a successful conclusion without the help of those few Lepcha informants, who still can write and read the old script of their tribe."

Bodhicaryāvatāra. I sent a microfilm of its Tibetan translation from the Narthang Kanjur to Prof. Friedrich Weller, who was delighted: "It is a clear print easily to be read. It is much better than the Berlin one". Our Narthang edition was printed after cleaning the woodblocks to get a legible print. Also sent other xylographic prints, one of which had important variations: "it is without any doubt not that of the Narthang Tanjur. My first impression is that it may belong to the group of separate editions of the Bodhicaryāvatāra as represented by the Lhasa and Central Asian xylographs. Certain parts of the colophon and of a dhāraṇī are not to be found in any other print. The colophon is of the highest value."

H.H. the **Panchen Lama** had come for the Buddha Jayanti celebrations to Delhi in Dec 1956. His Holiness gave seven envelopes containing sacred offerings to Dr. Rajendra Prasad the President of India. The President sent them to Prof. RaghuVira for translating the Tibetan.

(i) This envelope contains the hair of the head of His Exalted Holiness the Omniscient Sixth Panchen Lama (*goṅ.sa Paṇ.chen thams.cad.mkhyen.gzigs.pa sku.ḥphreṅ drug.pa skuḥi.dbu.skyes lo.ma ḥkhrul.bral bzhugs*).

(ii) The real pieces of the robes of His Exalted Holiness the Omniscient Sixth Panchen Lama (*goṅ.sa thams.cad.mkhyen.gzigs sku.ḥphreṅ drug.pa skuḥi na.bzaḥ dzar.bu ḥkhrul.bral*).

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(iii) It contains reddish pills to attain bodhicitta which were consecrated by His Exalted Holiness the Omniscient Great Sixth Panchen Lama after being illumined by meditation for 14 days (*goṅ.sa Paṇ.chen thams.cad.mkhyen.gzigs sku.ḥphreṅ drug.pa chen.po thugs.dam ḥod.gsal ñin.zhag bcu.bzhi bzhugs.pa grol.mtshams phebs.paḥi byaṅ.sems dkar.dmar ril.bu bzhugs*).

(iv) Blessed pills made from the upper robe etc. of Tsoṅ.kha.pa which had been preserved in the palace of the Panchen Lama duly consecrated by the nectar-like flow of great maitrī (*Bde.bar.gśegs.pa ḥphel.gduṅ rje Tsoṅ.kla.pa.chen.po rnam.sbyar sogs byin.rten rtsa.che bla.braṅ rten.skam.chen.mo naṅ bzhugs yod ro.cog sna bsdoms thog byams.chen bdud.rtsi phebs.rgyun rta.byas rten.bsdus ril.bu byin.rlabs*).

(v) Pills of seven incarnations (*skye.bdun ril.bu*).

(vi) *Rdog* (tablets?) made with [clay] sanctified by sacred charms of the tongue after having meditated on the really ferocious Black Mañjuśrī accompanied by the triad of Hayagrīva, Garuḍa and Vajrapāṇi (*dṅos.kyis ḥjigs.mdzad dpaḥ.bo Ḥjam.dpal nag.po rta ḥkhyuṅ phyag gsum.bcas bsñen.mtshams bgyis.pa ljags.sa byin.rten rtsa.che ḥbrel.ba rdog*).

(vii) Sacred esoteric incense (*grib gsaṅ bkaḥ.rgya.ma*).

Prof. RaghuVira returned the envelopes with the translation of the contents on 18 Dec 1956.

The foundation stone of the building of the International Academy of Indian Culture was laid by the President of India Dr. Rajendra Prasad on 30 Nov 1956. A grand exhibition of the Tibetan, Mongolian, Chinese, Indonesian and Sanskrit manuscripts was held on the occasion for a month. Prof. RaghuVira invited H.H. the Dalai Lama and Panchen Lama to bless the inauguration of the Śatapiṭaka series of Indo-Asian literatures. Both Holiness' graced the occasion.

"Their Holiness' the Dalai Lama and the Panchen Lama presented a set of 100 volumes of the Narthang Kanjur. These volumes may be described as fundamental literature and they would help in the study of the different editions namely Peking, Narthang and Derge. India and Tibet are neighbours. Their literature and culture form a seamless fabric of one texture, though of different hues. The Tibetan literature may easily be said to be complementary and even a blossoming of things that originated in India. The Tibetan genius converted Indian thought and practices into a unique pattern which has a special charm and glory. Tibetan literature further became the basis for Mongolian literature" (Prof. RaghuVira).

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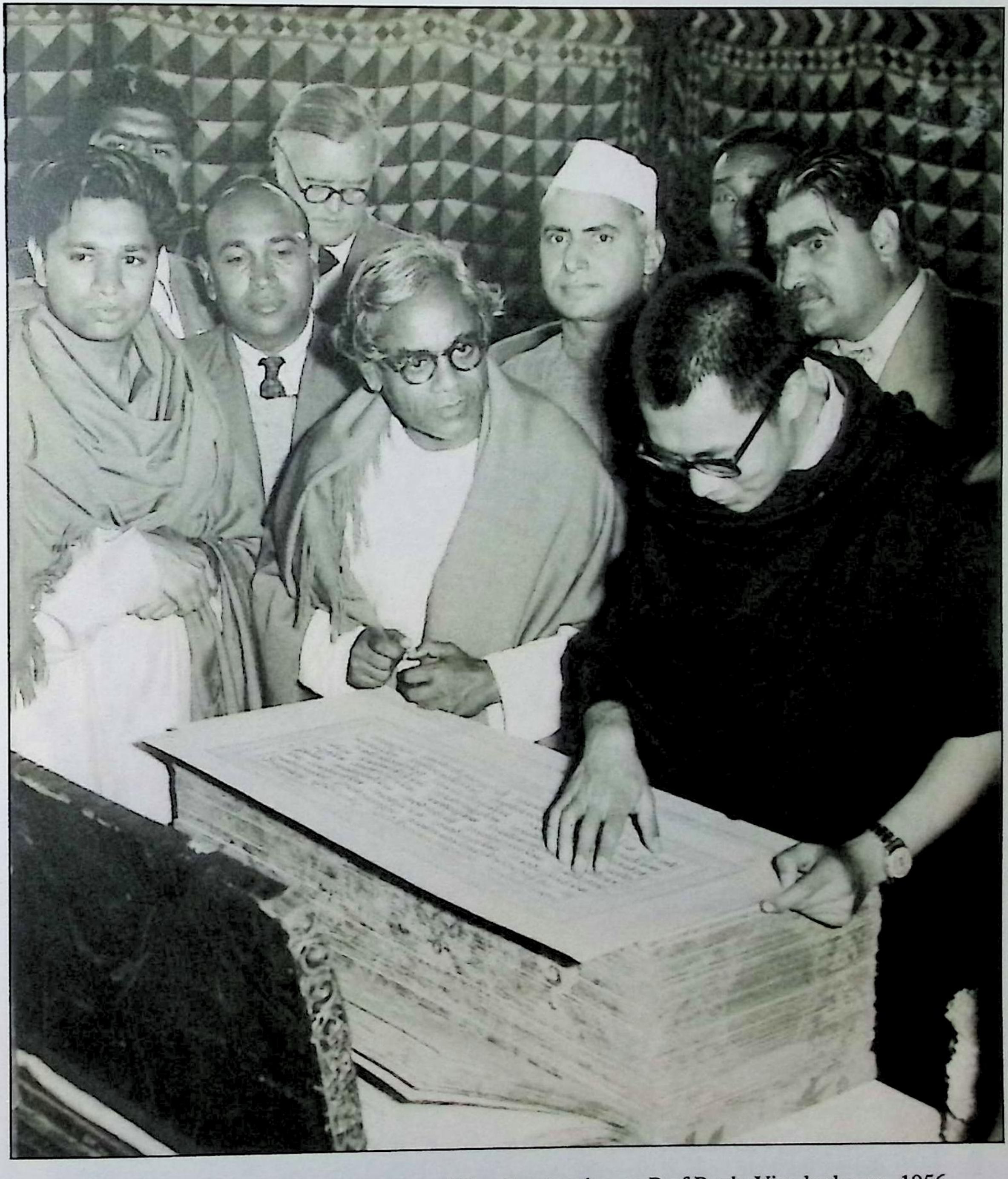
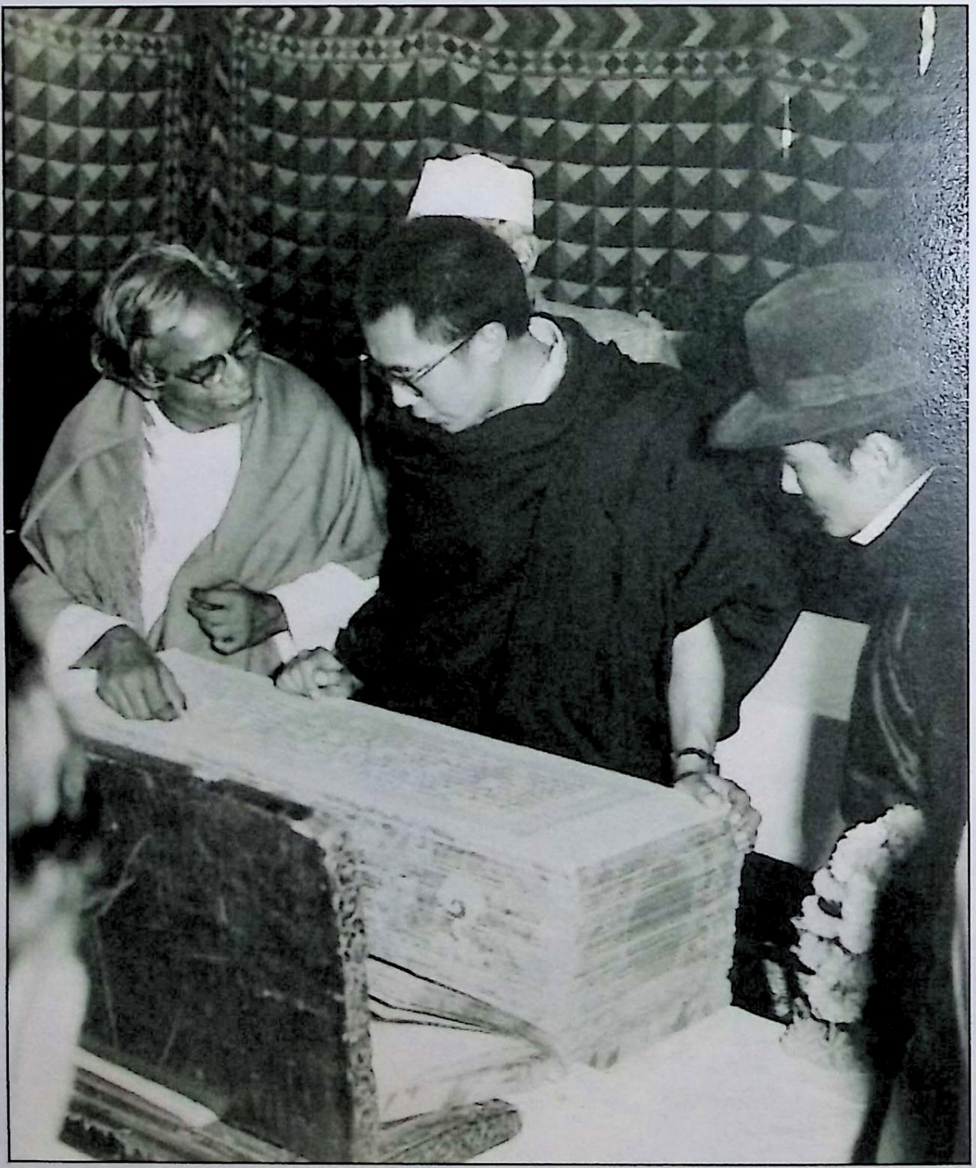


H.H. the Dalai Lama reading the large dhāraṇī-saṁgraha, as Prof.RaghuVira looks on. 1956.



Prof. RaghuVira explaining to H.H. the Dalai Lama XIV that this mega-volume of dhāraṇīs is four centuries old and was recited in the Yellow Monastery at Mukden during the long rule of the Manchu Emperors. 1956.

Prof. RaghuVira showing the Tibetan collection of the International Academy of Indian Culture to H.H. the Panchen Lama during his visit in 1956.

H.H. the Panchen Lama and Prof.RaghuVira.

I had written to Prof. Giuseppe Tucci, Rome from Leningrad that there was a ms of the Bhāvanākrama in the Soviet Union. He got its photographic copy from Moscow in 1957 and thus he could complete the full text of this foundational text of Buddhist philosophy in Tibet.

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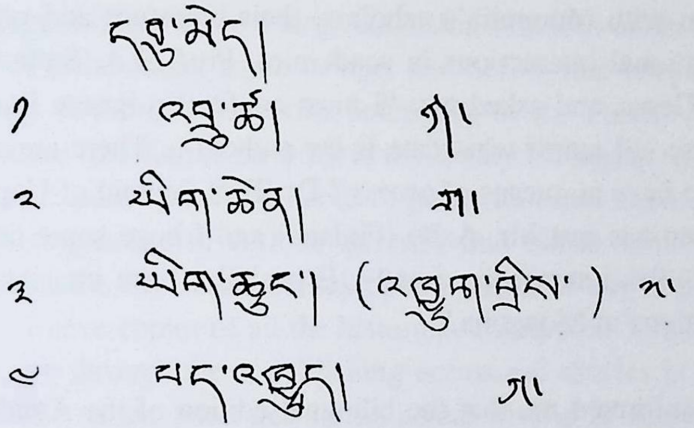
Lama Dongthok wrote down the four cursive scripts (*dbu.med*) prevalent in different parts of Tibet.



དབུ་མེད།

༡ འབྲུ་ཚ། ཀ།

༢ ཡིག་ཆེན། ཀ།

༣ ཡིག་ཆུང་། (འཁྲུག་བྲིས་) ཀ

༤ པད་འཁྱུད། ཀ།

The first ḥbru.tsha is the ornate form used for the titles of books, etc. The second yig.chen is used in the Khams region and has two variants: old script (Khams.bris rñiṅ.pa) and new script (Khams.bris gsar.pa). The fourth pad.ḥkhyud is used in Derge.

I introduced the term **sumbum** (gsuṅ.ḥbum) as an important literary genre in 1957 for the collected works (*opera omnia*) of great writers. Prof. J.W. de Jong of Leiden was delighted to publish "in the shortest possible time" my article 'The authors of sumbums' in the *Indo-Iranian Journal*. Gene Smith used to tell me how thrilled he was to read this article presenting a new world-view about Tibet's literary heritage which arose to philosophical heights from simple nomads, how gloriously they cherished learning, and how they preserved the writings of their great masters in sumbums.

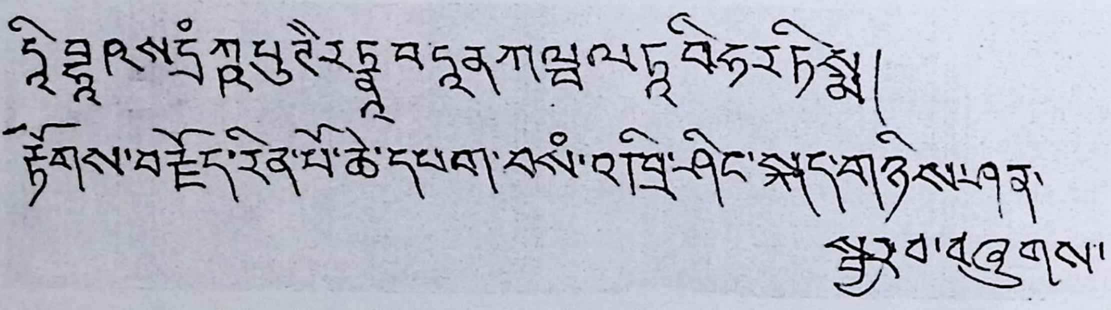
Lama Tshultim of Mongolia enumerated the following **degrees** in the Buddhist monasteries of Tibet and Mongolia. In philosophy there were four: rab.byams.pa, dge.bśes, lha.rams.pa, and dkaḥ.bcu (the last one was the highest degree in Takhure mod. Ulaanbaatar). The highest degree in medicine was sman.rams.pa. The hightest degree in Mantrayāna was sṅags.rams.pa (sṅags 'mantra'), in which they studied Sanskrit grammar (*sgra*) in Tibetan translation and were considered to be well-versed in Sanskrit. A.kya.yoṅs.ḥdzin Dbyaṅs.can.dgaḥ.ba.blo.gros wrote a commentary on the Sārasvata grammar (Dbyaṅs.can.sgra.thigs) as well as other treatises on Sanskrit grammar. In the Rgyud.pa monastery, Lhasa they studied Sanskrit after getting the lha.rams.pa degree for finally becoming sṅags.rams.pa. A master of the Labrang monastery wrote a whole treatise on OM.

In the Bla.braṅ Bkra.śis.ḥkhyil monastery of Amdo province Sanskrit was taught with the help of Dbyaṅs.can.sgra.grigs of A.kya.yoṅs.ḥdzin. In this monastery, *sgra* means the study of Sanskrit grammar, which is taken up by those who qualify for the sṅags.rams.pa, a highly coveted degree of divinity. In this connection I am further reminded of the Tibetan saying *sgra.la mkhas.pa*

Bla.braṅ la/ mtshan.ñid.la mkhas.pa Sku.ḥbum.pa "scholars of grammar are in Labrang and scholars of philosophy in Kumbum".

Prof. RaghuVira's close association with Mongolia's scholars, their literature and rapport with the government led to new international interactions in academics. Prof. R.A. Stein from Paris received Damdinsuren's book on Gesar, and asked me: "I must confess to ignore Rtsa.ba. rta.mgrin's Chos.ḥbyuṅ. Could you please tell me of what date is the author? ... There are many interesting texts in Mongolia to which we have no means of access." Dr. Toni Schmid of Uppsala, Sweden wrote: "I understand Mr. Rinchen has met Mr. Aalto (Finland) and I hope some day he will come and visit this country. His studies interest me greatly. Especially, I am interested in anything concerning Milaraspa's incarnations in Mongolia."

On 12 May 1958 Lama Tshulthim informed me that the bilingual edition of the **Avadāna-kalpalatā** containing the Sanskrit text in Lantsha and Tibetan transcription and its Tibetan translation (620 folios) was available in Kalimpong: Its title was:



རྟོགས་པ་བརྗོད་རིན་པོ་ཆེ་དཔག་བསམ་འཁྲི་ཤིང་སྐད་གཉིས་ཤན་
སྦྱར་བ་བཞུགས།

I have ever regretted that it could not be purchased.

On 20 May 1958 I wrote to Prof. Grossfeld of the Instytut Historii Pan, Warsaw if his institute could use their good offices to locate the **Uigur translation of the Kanjur** at the Sa.skya monastery in Tibet: From the Tibetan guide book to the famous Sa.skya monastery, we learn that the Uigur Turkish translation of the Kanjur exists in Sa.skya monastery. A decade ago it has been consecrated and deposited in a stūpa of Sa.skya. The Kanjur is a vast collection of over 1100 Buddhist works. If these Uigur texts were exhumed from the Sa.skya stupa, they will be a first rank contribution to Turkic literature and linguistics. They will also solve problems relating to Tibetan and Mongolian literatures as well as Buddhism. Their discovery will be a sensation in the world of scholarship and it is bound to open up new avenues of research. I wonder if your Polish Academy could do something in this respect, or if it could collaborate with us in an expedition to Tibet for these unique treasures.

I was to go to Tibet in 1958 as a member of an Indian delegation to survey the holdings of monasteries. Suddenly something happened and it was postponed for ever. In response to my enquiry, Hugh Richardson wrote: "I am very interested to hear of the progress of your monumental work. It will certainly be of great value.

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"I wonder whether you have ever been put in touch with the question of examining a library in Tibet about which I obtained information but was not able to examine myself. I mean that at Rva.sgreṅ. I saw there a large collection of books under seals which could not be opened until the XIVth Dalai Lama came of age; and before that happened I had left Tibet. I was told that the library contained the books belonging to the Pandit **Atiśa**. I have also found subsequently a reference in a Karma.pa work to the library belonging to Śa.ra.ba as being kept at Rva.sgreṅ. At all events there may well be books of great value and importance there and for many years now I have been suggesting in various quarters that Indian scholars should try to get the opportunity to examine the collection and take photographs of any important items.

"I have copies of all the historical inscriptions I could find in Tibet and I have been gradually working through them, publishing occasional articles in the JRAS.

"If you are interested in the actual writing of Sanskrit in Tibet I suggest you ask the Indian Consulate at Lhasa to get you photos of the great bell at Yer.pa which is not far from Lhasa. I mention this in an article in JRAS for Oct 1954. My rubbings of the Sanskrit have gone astray but I have some hand-copies. The nearest parallel I have seen is an inscription at Sarnath of the *ye dharmā* formula reproduced by Cunningham in an early volume of the Archaeological Survey of India; and by comparison with Bühler's examples and in consideration also of external evidence, I think the lettering to be of about the VIIIth century. You have no doubt the fairly recent dictionary compiled by a Mongolian scholar Geshe Chos.bdag at Lhasa (c.1950). It explains the meaning of many Tibetan words drawn from the Sanskrit."

With best wishes for your great work

Yours sincerely

Hugh Richardson

In Jan 1959 Dr. B.Ch. Chhabra sent a **Tibetan roll** discovered in a statue **from Nalanda.** The photograph was not clear and the title of the dhāraṇī at the very opening of the first line could not be read, nor the Chinese short title on its left hand margin. A rough transliteration follows:

(line 1) ७॥ .... ॥ *Oṁ hūṁ svāhā* । *Oṁ amṛta āyurdada svāhā* । *Oṁ sarba-tathāgata-byabalogite svāhā* । *jaya jaya svāhā* । *Oṁ huru huru jayamukhe svāhā* । *Oṁ bajra āyuṣe svāhā* । *ye dharmā hetubrabhabā hetun teṣān Tathāgato hyabadat* । *teṣāñ ca yo nirodha evaṁ bādī mahāṣramaṇaya* ॥

(line 2) *Oṁ namas triya.gānāṁ* । *wa(?)* ॥ *rta.ā.ti.hṛdayagarbhe* । *jvala jvala* । *dharma-dhātuba(?)* । *bhe(?)* । *saṁbhara mama āyuḥ saṁśodhāya* । *mama sarvapāpaṁ* । *sarba tathāgata* । *samantoṣṇīṣabimale. bibuddhe hūṁ hūṁ hūṁ hūṁ* । *aṁ baṁ saṁ jaḥ svāhā* । *Oṁ sarbatathāgata* । *uṣṇīṣadhātumudrāni* । *sarbatathāgata* । *dharmadhātu...*

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Viśvalocana-kośa was translated into Tibetan by Chos.skyoṅs.bzaṅ.po. His biography is in the collection of the biographies of Bu.ston's successors and abbots of Zha.lu entitled *Dpal.ldan zha.lu.paḥi bstan.pa.la bkaḥ.ḥdrin che.baḥi skyes.bu.dam.pa.rnams.kyi rnam.thar lo.rgyus ṅo.mtshar dad.paḥi ḥjugs.dogs* which is not accessible. P.K. Gode wrote an article about this lexicon (Studies of P.K. Gode, Singhi Series, 1.57–63). I wrote to many scholars but could not find the Sanskrit version used as the basis for the Tibetan translation. Ultimately Lozang Jamspal and Alex Wayman found the Sanskrit original of the Tibetan and edited the text in a bilingual edition, English translation of the Sanskrit words and Tibeto-Sanskrit index (Naritasan Shinshoji 1992–1995).

Revive Nalanda. Prof. RaghuVira wrote to Prime Minister Jawaharlal Nehru and President Dr. Rajendra Prasad on 30 May 1959.

My dear Panditji,

"756 years ago, in 1203 AD, Bakhtyar Khilji and his Turkish hordes pounced upon the defenceless universities of Nālandā, Odantapurī and Vikramaśilā and decimated 3,000 men of learning and 20,000 of their disciples, devoted to quiet pursuits and unconcerned with politics. The tall buildings and rich treasure houses of literature, history and philosophy which had been so enthusiastically described by Hsüan-tsang six centuries earlier, were burnt to ashes. Pandit Śākyaśrī of Kashmir was a witness to this historical annihilation. He and a few others escaped and found shelter beyond the Himalayas, in the-then secure Land of Snows. These refugees took with them the traditions of Nalanda and planted them firmly in their new homes in Tibet. Tibet spread the tradition into China, Mongolia, Manchuria, and Buryatia.

"In 1937 a devastating blow fell in Outer Mongolia. It was repeated in 1949 in Inner Mongolia, Manchuria and China and now in 1959 a relentless holocaust is raging throughout Tibet. While thousands have perished and are perishing, there have been a few fortunate ones who have escaped and are now in India. They bring back to India the traditions of Nalanda, Odantapurī and Vikramaśilā. People of India, under your wise guidance, have received them with open arms and have given them food and shelter.

"It is a sad moment in history.

"We have to make the best of it. Giving them food and shelter is a humanitarian deed but we could do something more to help them in finding peace and to help ourselves to grasp a lost chapter of history in the life of India. These pious and learned refugees will find solace and achieve accomplishment of their historical mission, if they could be installed in Nalanda to carry on the traditions which they have preserved for seven and a half long centuries. It will give comfort to their tormented souls.

"The founding of an educational and historical institution at Nalanda under the control and guidance of learned Tibetans would mean their proper rehabilitation. Thousands of Tibetans would be able to lead their lives in a way satisfactory to themselves. Scholars of this country

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as well as of the rest of the world would be able to pursue their studies as they have never been able to do in the past."

Prof. RaghuVira also wrote to H.H. the Dalai Lama:

May it please Your Holiness,

"Seven hundred fiftysix years ago, in 1203 AD, Bakhtyar Khilji and his Turkish hordes pounced upon the defenceless universities of Nalanda, Odantapurī and Vikramaśilā and decimated 3000 men of learning and 20,000 of their disciples, devoted to quiet pursuits and unconcerned with politics. The tall buildings and rich libraries of Nalanda were burnt to ashes. At that time the high and secure land of Tibet gave shelter to the few masters of Nalanda who could escape the sword of the invaders. That Nalanda tradition was kept secured and unsullied by Tibet, Mongolia and Manchuria. The kings, the people, and the scholars of these countries bestowed their love and devotion, their money and attention to the preservation and development of the Nalanda tradition.

"In 1936, however, the sword and the bullet laid waste the monasteries of Outer Mongolia, in 1949 a similar fate devastated the monasteries of Inner Mongolia, China and Manchuria. And now in 1959, the marauders' hands have fallen on Lhasa. It is one of the saddest moments of history.

"Your Holiness and a few of your followers have escaped and come to the secure land of India. We grieve for the millions who are left behind in Tibet and we have only to look forward to the bright spark that Your Holiness have brought with you.

"Your life is a life of dedication, dedicated to the laws of Lord Buddha and to the spirit of Nalanda. Now that you are in the land of Nalanda, I suggest that the old light which had departed from Nalanda and had taken rest in Tibet be taken back to Nalanda and begin to blaze again.

"If Your Holiness should consider this suggestion, it may be possible for you to negotiate the matter with our president Dr. Rajendra Prasad and our Prime Minister Pandit Jawahar Lal Nehru and make suitable arrangements. In winter Your Holiness could stay in Nalanda and in summer come back to Mussoorie."

Tibetan types had been cast by June 1959 complete with all the complex conjunct consonants required for the transliteration of Sanskrit titles of works and dhāraṇī-mantras. We presented them to Tibetans for printing their works, to the Tibet Mirror Press, and several others so that the Tibetan heritage could be disseminated even when xylographic printing had come to an end. The printing types of Mongolian including the full set of Galik letters was also completed in this month.

Viṣṇuprabodhinī. I sent a negative film of the collected works of **Bu.ston** and of his disciple Sgra.tshad.pa to Dr. Walter H. Maurer, Reference Librarian, South Asia Section of The Library of Congress. He had a problem:

"I have a little problem I should like to put before you which I have encountered in the course of my editing Sumativijaya's commentary on the Meghadūta. In the stanza beginning *śāpānte*

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bhujagaśayanād... it is stated that the yakṣa's curse is to terminate on the day when Viṣṇu arises from his serpent-bed. This would, of course, be the 11th of the month of Kārttika called Viṣṇuprabodhinī. Now, Sumativijaya says "*Kārttikapūrṇimāyāṁ*" which I think must be incorrect, since, as far as I am able to determine, the full-moon can never occur on the 11th day of a month, but either on the 14th or 15th, depending on the length of the previous *tithi*. If, then, I am correct in my assertion, the question arises how Sumativijaya could have made so obvious an error. To this I can only offer the suggestion that perhaps he was thinking of the fact that the celebration of this holy day lasts until the full-moon, viz. four days—at least I am told this is the case in South India. I would greatly appreciate your views on this matter. Obviously, I cannot change the reading, but I shall have to devote some exegesis to Sumativijaya's assertion, if indeed it proves to be wrong" (23 July 1959). I clarified the ritual as follows:

The Viṣṇu-prabodhinī is on the *kārttika ekādaśī*, and the *ekādaśī* can never be a *pūrṇimā*. In India, the *kārttika ekādaśī* is immediately followed by the five holy days called *Bhīṣma-pañcaka* which last till the *pūrṇimā*. The *bhīṣma-pañcaka* is an integral concomitant of the *Hari-prabodhinī* or *Devotthāna*. On these five days the devotees perform worship of Lord Viṣṇu and recite the stotras addressed to Him (esp. the Viṣṇu-sahasra-nāma). Those devotees who do not perform *snāna*, *japa* and *pāṭha* during the whole of the kārttika month, but do so only during these five days, all the merits of having performed these religious rites throughout the month, accrue to them. The māhātmya of the *Bhīṣmapañcaka* is indeed great and without it the Viṣṇu-prabodhinī is incomplete. It will further interest you to note that our manuals on vratas (the Viṣṇu-prābodhinī is also a *vrata*) include the treatment of the *Bhīṣma-pañcaka* under the heading of *Prabodhinī Ekādaśī*, e.g. the *Vrata-candrikā* (Banaras 1952) and the *Vratārka* (Lucknow 1952).

Tea and porcelain in Tibet. Mrs. D. Ariane Macdonald wrote on 28 July 1959:

"My husband, with whom you have been in correspondence, suggested that I write to you concerning a Tibetan text on which I am working. This manuscript deals briefly with the introduction of tea to Tibet and describes sixteen kinds of tea. These letters seem to be transcriptions of names of Indian tea: *Jñanasuta, Usunanta, Ko'umati, Amibhara, Halajña* etc. I wonder if you could tell me if there are any Sanskrit or vernacular histories of tea in India which might be of help in this context?

"The section on tea of my Tibetan manuscript is followed by a section dealing with different types of porcelain cups which is stated to have been translated from a Sanskrit śāstra: *rgya.gar skad.du/ sva ta ba lu śastra/ Bod skad.du/ dkar.yol brtags.pa'i bstan-bčos/*. Could you possibly tell me where I might manage to see a copy of this śāstra—if it really exists and is not merely an invention of the Tibetan author in order to enhance the prestige of his composition. Do you by any chance possess a copy or a microfilm of the *'Jig.rten lugs.kyi bstan.bčos*."

My reply was: It fascinates me to hear about your work on a Tibetan text dealing with the introduction of tea to Tibet. The Sanskrit names of varieties of tea mentioned by you are unknown to Sanskrit literature. So far as I can recollect there seems to be no Indian work on the history of tea. But there is a recurring Chinese tradition which attributes the introduction of tea in China to the Indian monk Bodhidharma. Further, the close relation of tea and meditation also points to the possibility of an Indian connection. The Indian yogis employ leaf preparations to keep themselves firm in meditation.

If you can send me the 16 Tibetan names of tea, I shall try to find out if their Sanskrit equivalents occur in my card collections. You must be aware of *Sino-Iranica* by Laufer, which deals with tea-export from China. It will be interesting to find out the illustrations of the varieties of tea in the Chinese treatise *Pen-ts'ao*, which perhaps also gives(?) the Tibetan names.

No Sanskrit work with the title *Śveta.bālu.śāstra* (*śveta* 'white', *bālu* 'sand') is known. By the way *sva.ta* (correctly *śveta*) *bālu* can be porcelain, *śveta* corresponds to *dkar* in *dkar.yol*. In the Tibetan-Sanskrit lexicon of Tshe.riṅ.dbaṅ.rgyal published by J. Bacot (Paris 1930 folio 5a line 2) the Sanskrit equivalents of *dkar.yol* are *kāñjakhorī*(?) and *śvetakuṇḍa*.

Mrs. Macdonald wrote back on 5 Aug 1959: "Thank you very much for your kind and helpful letter. All our books are in Paris and I have no access to Laufer's *Sino-Iranica* just now, but I am planning to go to Delhi and Calcutta and consult the libraries there at the end of the rainy season.

"The *Ḥjig.rten lugs.kyi bstan.bčos*, which I would very much like to have a microfilm of, is attributed to the Fifth Dalai Lama—so says Mr. Tucci in TPS 1.136. It seems to be a work dealing with descriptions of elements of material civilisation such as clothes, silk, swords, cups, tea, stones, agriculture. I have never seen it but S.C. Das used it for his Dictionary (it is cited among the sources under the abbreviation *Jig* p xxviii, but without any mention of its author) and from the various quotations that I have seen in the Dictionary it should be the very thing to use as a parallel with my text. I think that S.C. Das has published the chapter dealing with agriculture in the JRASB but I do not remember the exact reference.

"I am only too glad to send you the names of the 16 kinds of tea, which I give you exactly as they appear in the text: "*Jñānasuta*, *Upunanta* (or *Usunanta*), *Ka'umati*, *Amibhara*, *Halajña*, *Aghutama*, *Halupata*, *Gyugupdala*, *Saribhali*, *Alibhagu*, *Mupanti*, *Hasti'gu*, *Rdunardalu* (or *Rgyunardalu*), *Bhalamita*, *Huluhuka*, and *Jhanajhatu*."

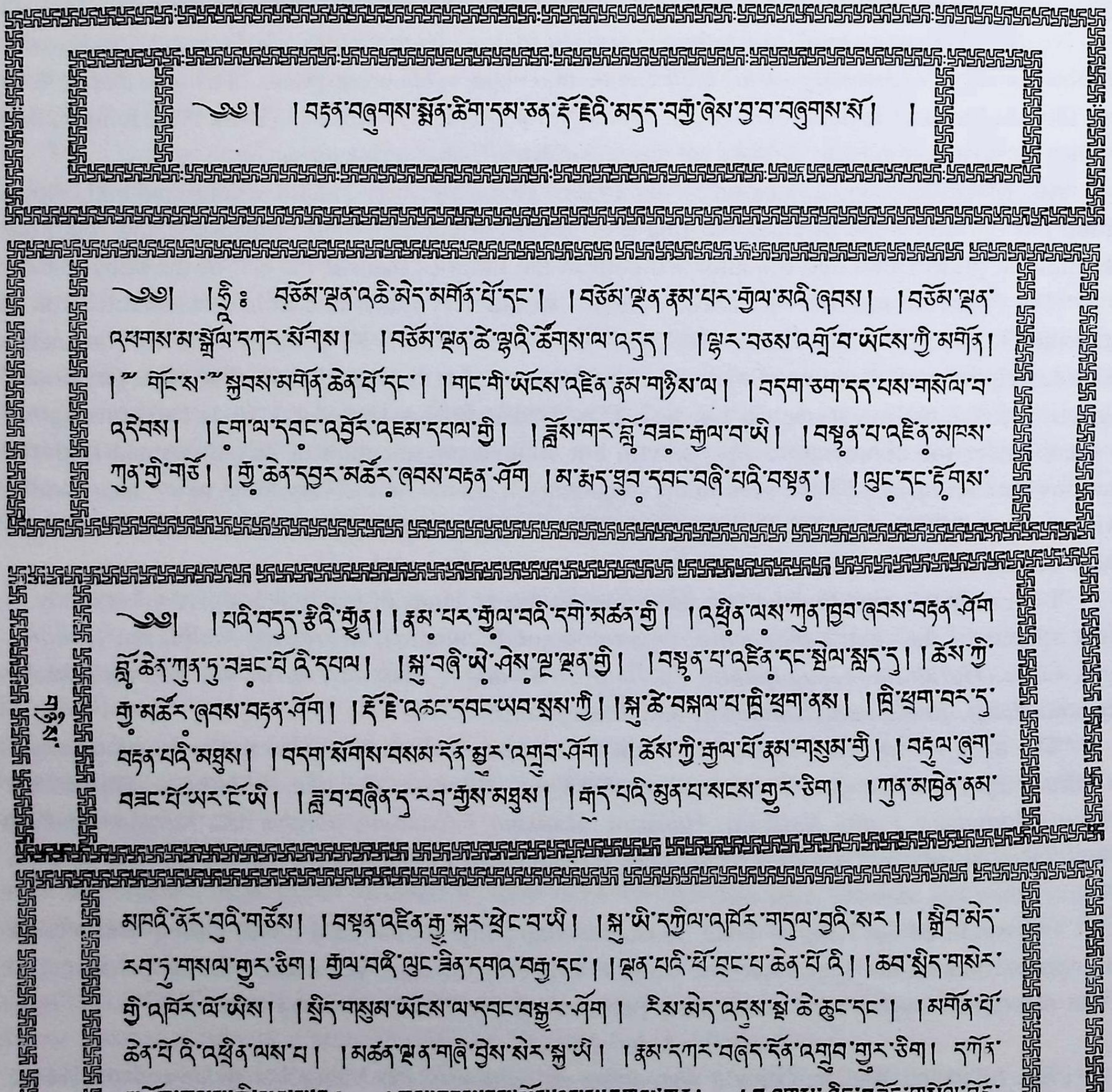
"The *dkar.yol* are also divided in 16 different groups which have also Indian-looking names. As this might interest you, I am sending them too: *Bharata, Çagtika, Bhalikaka, Mumuti* (or *Muluti*), *Bhinduka, Paliti, Kalikata, Alaṅkara, Matikuta, Ghyunapa, Siṅghudara, Karaka, Bhukita, Bhrildiṅka, Barahasi, Tratamki.* Other ones have rather Chinese-looking names: *śab.rce, lab.rce, śaṅ-rce, theg-rce, deb-ce, rdoṅ-rce*.

"It is said that the King of Tibet 'Dus.sroṅ Maṅ.po.rje (673–702, I think) during whose reign tea was introduced in Tibet asked the Chinese Emperor for cups, but instead the Emperor sent to Tibet a ceramics expert who managed to produce cups in Tibet with local material."

Prof. Friedrich Weller, Leipzig was doing an edition of the Mongolian **Kāśyapa-parivarta** and his films were not clear in several places. I sent him a microfilm from the Mongolian Kanjur which was perfectly legible throughout.

Prof. RaghuVira printed a prayer for the long life of H.H. the Dalai Lama entitled *Brtan.bzhugs smon.tshig dam.can rdo.rjeḥi mdud brgya* in a hundred thousand copies for distribution among refugees and across the world. Madame Antoinette K. Gordon of New York, the author of the famous book *Tibetan Iconography*, translated it and distributed it to friends "for the good health and long life of His Holiness".

རྒྱ་གར་གྱི་སློབ་དཔོན་ར་གྷུ་བཱི་ར་ནས་བསྟན་པ་དང་སེམས་ཅན་གྱི་དོན་དུ་གུས་པས་པར་དུ་བསྐྲུན་པའོ༎



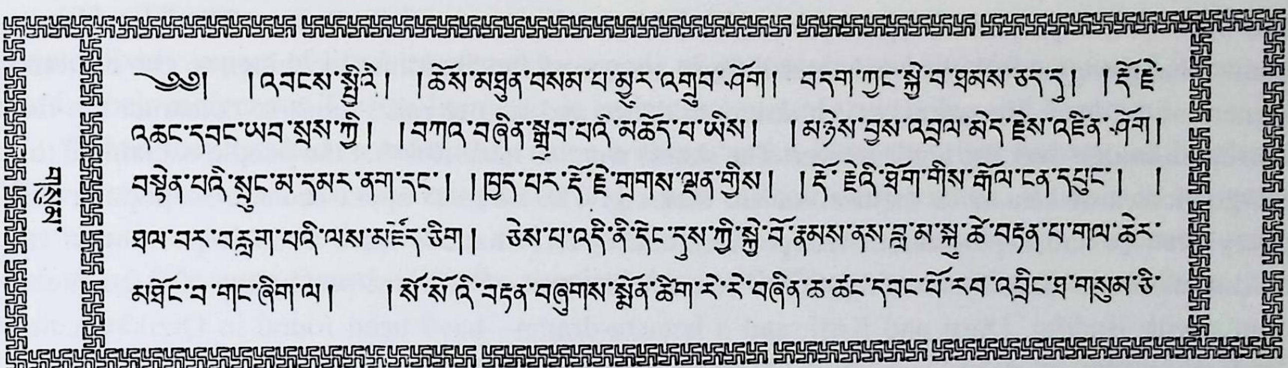
༄༅། །བརྟན་བཞུགས་སྨོན་ཚིག་དམ་ཅན་རྡོ་རྗེའི་མདུད་བརྒྱ་ཞེས་བྱ་བ་བཞུགས་སོ། །

༄༅། །ཧྲཱིཿ བཅོམ་ལྡན་འཆི་མེད་མགོན་པོ་དང་། །བཅོམ་ལྡན་རྣམ་པར་རྒྱལ་མའི་ཞབས། །བཅོམ་ལྡན་
འཕགས་མ་སྒྲོལ་དཀར་སོགས། །བཅོམ་ལྡན་ཚེ་ལྷའི་ཚོགས་ལ་འདུད། །ལྷར་བཅས་འགྲོ་བ་ཡོངས་ཀྱི་མགོན།
།" གངས་ས་" སྐྱབས་མགོན་ཆེན་པོ་དང་། །གང་གི་ཡོངས་འཛིན་རྣམ་གཉིས་ལ། །བདག་ཅག་དད་པས་གསོལ་བ་
འདེབས། །ངག་ལ་དབང་འགྱུར་འཇམ་དཔལ་གྱི། །ཟློས་གར་བློ་བཟང་རྒྱལ་བ་ཡི། །བསྟན་པ་འཛིན་མཁས་
ཀུན་གྱི་གཙོ། །རྒྱ་ཆེན་དབྱར་མཚོར་ཞབས་བརྟན་ཤོག །མ་རྨད་ཐུབ་དབང་བཞི་པའི་བསྟན་། །ལུང་དང་རྟོགས་

གཉིས་

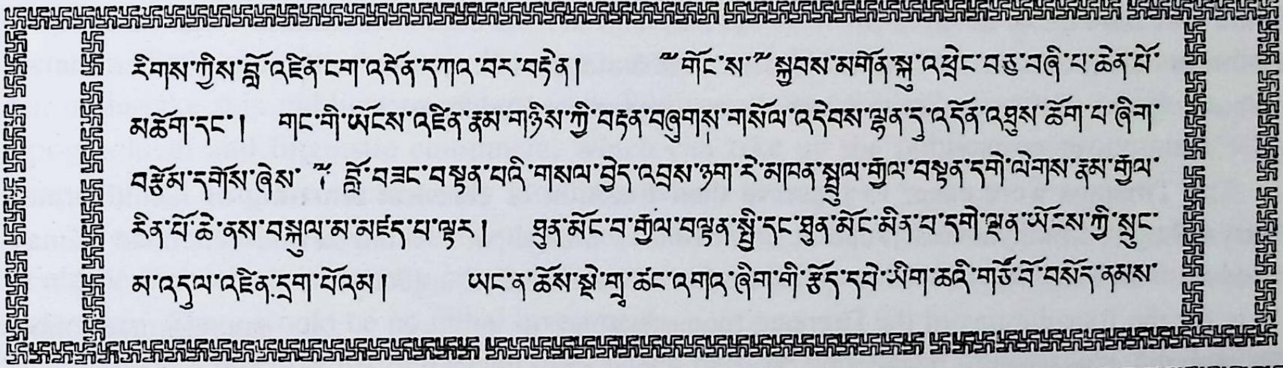
༄༅། །པའི་བདུད་རྩིའི་རྒྱུན། །རྣམ་པར་རྒྱལ་བའི་དགེ་མཚན་གྱི། །འཕྲིན་ལས་ཀུན་ཁྱབ་ཞབས་བརྟན་ཤོག
བློ་ཆེན་ཀུན་དུ་བཟང་པོ་འི་དཔལ། །སྐུ་བཞི་ཡེ་ཤེས་ལྔ་ལྡན་གྱི། །བསྟན་པ་འཛིན་དང་སྤེལ་སླད་དུ། །ཆོས་ཀྱི་
རྒྱ་མཚོར་ཞབས་བརྟན་ཤོག། །རྡོ་རྗེ་འཆང་དབང་ཡབ་སྲས་ཀྱི། །སྐུ་ཚེ་བསྐལ་པ་ཁྲི་ཕྲག་ནས། །ཁྲི་ཕྲག་བར་དུ་
བརྟན་པའི་མཐུས། །བདག་སོགས་བསམ་དོན་མྱུར་འགྲུབ་ཤོག། །ཆོས་ཀྱི་རྒྱལ་པོ་རྣམ་གསུམ་གྱི། །བདུལ་ཞུག
བཟང་པོ་ཨར་ངོ་ཡི། །ཟླ་བ་བཞིན་དུ་རབ་རྒྱས་མཐུས། །གནོད་པའི་སྨན་པ་སངས་གྱུར་ཅིག། །ཀུན་མཁྱེན་ནམ་

མཁའི་ནོར་བུའི་གཙོས། །བསྟན་འཛིན་རྒྱ་སྐར་ཕྲེང་བ་ཡི། །སྐུ་ཡི་དཀྱིལ་འཁོར་གདུལ་བྱའི་སར། །སྒྲིབ་མེད་
རབ་ཏུ་གསལ་གྱུར་ཅིག། རྒྱལ་བའི་ལུང་ཟིན་དགའ་བརྒྱ་དང་། །ལྡན་པའི་ཕོ་བྲང་པ་ཆེན་པོ་འདི། །ཆབ་སྲིད་གསེར་
གྱི་འཁོར་ལོ་ཡིས། །སྲིད་གསུམ་ཡོངས་ལ་དབང་བསྒྱུར་ཤོག། རིས་མེད་འདུས་སྡེ་ཆེ་ཆུང་དང་། །མགོན་པོ་
ཆེན་པོ་འདི་འཕྲིན་ལས་པ། །མཚན་ལྡན་གཞི་བྱེས་སེར་སྐྱ་ཡི། །རྣམ་དཀར་བཞེད་དོན་འགྲུབ་གྱུར་ཅིག། དཀོན་
མཆོག་གསུམ་གྱི་སྤྱན་སྔ་རུ། །ཁས་བླངས་དམ་ཚིག་ཉམས་ཆགས་ཀུན། །བཤགས་ཤིང་བཟོད་གསོལ་བོད་

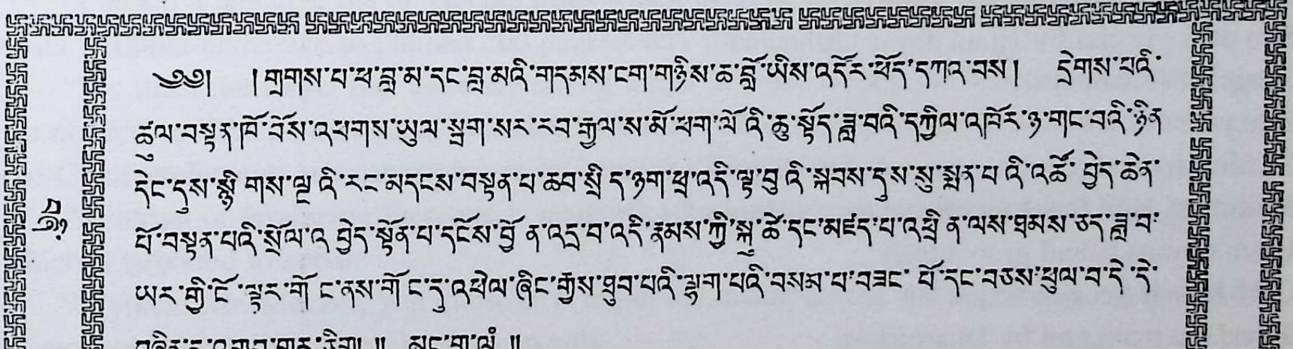


གཉིས་

༄༅། །འབངས་སྤྱིའི། །ཆོས་མཐུན་བསམ་པ་སྒྱུར་འགྲུབ་ཤོག། བདག་ཀྱང་སྐྱེ་བ་ཐམས་ཅད་དུ། །རྡོ་རྗེ་
འཆང་དབང་ཡབ་སྲས་ཀྱི། །བཀའ་བཞིན་སྒྲུབ་པའི་མཆོད་པ་ཡིས། །མཉེས་བྱས་འབྲལ་མེད་རྗེས་འཛིན་ཤོག།
བསྟེན་པའི་སྲུང་མ་དམར་ནག་དང་། །ཁྱད་པར་རྡོ་རྗེ་གྲགས་ལྡན་གྱིས། །རྡོ་རྗེའི་གྲོགས་གིས་གོལ་ངན་དབྱུང་། །
ཐལ་བར་བརྒྱག་པའི་ལས་མཛོད་ཅིག། ཅེས་པ་འདི་ནི་དིང་དུས་ཀྱི་སྐྱེ་བོ་རྣམས་ནས་བླ་མ་སྐུ་ཆེ་བརྟན་པ་གལ་ཆེར་
མཐོང་བ་གང་ཞིག་ལ། །སོ་སོའི་བརྟན་བཞུགས་སྨོན་ཚིག་རེ་རེ་བཞིན་ཆ་ཚང་དབང་པོ་རབ་འབྲིང་ཐ་གསུམ་ཅི་



རིགས་ཀྱིས་བློ་འཛིན་ངག་འདོན་དཀའ་བར་བདེན། "གོང་ས་" སྐྱབས་མགོན་སྐུ་འཕྲེང་བཅུ་བཞི་པ་ཆེན་པོ་
མཆོག་དང་། གང་གི་ཡོངས་འཛིན་རྣམ་གཉིས་ཀྱི་བརྟན་བཞུགས་གསོལ་འདེབས་ལྷན་དུ་འདོན་འཐུས་ཚོག་པ་ཞིག་
བརྩོམ་དགོས་ཞེས་ " བློ་བཟང་བསྟན་པའི་གསལ་བྱེད་འབྲས་ཉག་རེ་མཁན་སྤྲུལ་རྒྱལ་བསྟན་དགེ་ལེགས་རྣམ་རྒྱལ་
རིན་པོ་ཆེ་ནས་བསྐུལ་མ་མཛད་པ་ལྟར། ཐུན་མོང་བ་རྒྱལ་བསྟན་སྤྱི་དང་ཐུན་མོང་མིན་པ་དགེ་ལྡན་ཡོངས་ཀྱི་སྲུང་
མ་འདུལ་འཛིན་དྲག་པོའམ། ཡང་ན་ཆོས་སྐྱེ་གྲྭ་ཚང་འགའ་ཞིག་གི་རྫོང་དཔེ་ཡིག་ཆའི་གཙོ་བོ་བསོད་ནམས་



༄༅། །གྲགས་པ་ཡ་བླ་མ་དང་བླ་མའི་གདམས་ངག་གཉིས་ཆ་བློ་ཡིས་འདོར་ཡོད་དཀའ་བས། རྗེགས་པའི་
ཚུལ་བསྟར་ཁོ་བོས་འཕགས་ཡུལ་སྤྲག་སར་རབ་རྒྱལ་ས་མོ་ཕག་ལོ་ཡི་ཆུ་སྟོད་ཟླ་བའི་དཀྱིལ་འཁོར་ཉ་གང་བའི་ཉིན
དེང་དུས་སྐྱི་གས་ལྡ་ཡི་རང་མདངས་བསྟན་པ་ཚབ་སྲི་ད་ཉག་ཕྲ་འདི་ལྟ་བུ་ཡི་སྐབས་དུས་སུ་སྐར་པ་ཡི་འཚོ་བྱེད་ཆེན་
པོ་བསྟན་པའི་སྲོལ་འབྱེད་སྟོན་པ་དངོས་བྱོ་ན་འདྲ་བ་འདི་རྣམས་ཀྱི་སྐུ་ཆེ་དང་མཛད་པ་འཕྲི་ན་ལས་ཐམས་ཅད་བླ་བ་
ཡར་ཀྱི་ངོ་ལྟར་གོ་ངས་གོ་ང་དུ་འཕེལ་ཞིང་རྒྱས་ཐུབ་པའི་ལྷག་པའི་བསམ་པ་བཟང་པོ་དང་བཅས་ཕུལ་བ་དེ་དེ་
བཞིན་དུ་འགྲུབ་གྱུར་ཅིག ॥ མང་ག་ལཾ ॥

Rukmini Devi Arundale, Adyar, Madras wrote on 10 May 1961 to Prof. RaghuVira: "The little **souvenir** which you gave me was so much appreciated by the two lamas who are in Kalakshetra, that I gave it to them. There are other Tibetans asking for it. Could you send me a dozen copies."

Tibetans established **The Tibetan Institute of Performing Arts** at Kalimpong in 1959. It moved to Dharmasala in 1960. Operas of Lhamo or Śrīdevī filled the life of exiles with cheer and at the same time Lhamo substantiated their identity. She is the first of the eight important protectors of Dharma (*Drags.gśed.brgyad*). She is the chief protectress of the Gelukpa sect and her emanation Ma.gcig Dpal.ldan.lha.mo is the principal guardian goddess of the capital Lhasa.

The opera of Sukyinyima (Rūpādityā) is located in a kingdom near Bodhgaya. The 14th century Lama Thangtongyalpo built roads and bridges to spread the Buddhist teachings to the remotest corners of the land. He trained seven sisters to dance and sing to raise funds to construct the first iron chain bridge over the Kyichu river. The sisters were so beautiful that the people exclaimed that the goddesses or Lha.mo's themselves are dancing. The Lha.mo opera became so popular that every district had a permanent troupe. Dramatic performances have been important in the dissemination of Buddhism. Fragments of three dramas—Śāriputra-prakaraṇa of Aśvaghoṣa, drama with Buddhi, Dhṛti and Kīrti, and a hetaera-drama—have been found in Qizil (Kucha). They are written on palm-leaves in the Kushan script. The Lalitavistara refers to Lord Buddha as *Vipula-dharma-nāṭaka-darśana-praviṣṭa*. An amphitheatre has been excavated in Nagarjunakonda. A Nanda-carita-nāṭaka in Tokharian and Subhāṣita-gaveśiṅ-jātaka with stage directions in Tocharian point to the popularity of the dramatic genre in Buddhism.

The Tibetans were eager to preserve their tradition of **classical learning** of Abhidharma, Vinaya, Logic, Madhyamaka, Tantras, etc. Minister Shakabpa, Lhalungpa and venerable Lamas sat down with Prof. RaghuVira to prepare a list of texts needed urgently.

Texts for the four datsans of the Drepung monastery	approximate folios
Blo.gsal.gliṅ grva.tshaṅ	—
Sgo.maṅ yig.cha by Ḥjam.dbyaṅs.bzhad.pa	3000
Sṅags.pa (Tantras)	—
Bde.yaṅs	—
Mchims.mdzod (commentary on Abhidharma-kośa)	400
Mtsho.sna ḥdul ḥgrel (commentary on Vinaya)	400
Ḥjam.dbyaṅs.bzhad grub.mthaḥ	450
Grub.mthaḥ Śel.gyi.me.loṅ	350
Tshad.ma.rnam.grel by Dharmakīrti	200
Bsdus.grva (preliminary text on logic) by Chos.kyi.seṅ.ge(?)	150
Dbu.ma.dgoṅs.pa.rab.gsal (on Madhyamaka)	100
Paṇ.chen Bsod.nams.grags.paḥi yig.chaḥi.khoṅs.nas Phar.phyin.ḥgrel.pa (commentary on the Prajñāpāramitā from the treatise of Bsod.nams grags.pa)	400
Blo.sbyoṅ (moral principles to be applied in daily life esp. in meditation)	—

Prof. RaghuVira wrote the following letter to Mr. Oden Meeker, chief of the CARE in India, New Delhi for funding this project, on 21 Mar 1960:

"I am putting down on paper what we had discussed the other evening. The Tibetans in India have not yet been rehabilitated. What does their rehabilitation mean? It means food and lodging. But not only that. Rehabilitation would mean their settling down mentally and spiritually to a life that would satisfy them in all respects, except of course the haunting memory of a free motherland.

"The Tibetans are great lovers of literature. In their own way they are a highly cultured people. Every aspect of life is regulated by a code of philosophy and rightful conduct. Literature, that is, their indigenous Tibetan literature, is an integral part of their being and becoming.

"When they trekked to India, they came without books. Now they feel forlorn and helpless. Their literature was a constant companion and a part of their daily routine. Without it, the very atmosphere is strange, unappealing, and unsatisfying. They miss it very badly. They must read something. For some time the Chinese supplied them with Tibetan pictorial magazines. Now that is stopped.

"It is highly desirous that the Tibetans maintain their identity, their personality and their uniqueness. For this purpose we have to undertake a publication programme of traditional Tibetan literature. To begin with, the texts that they normally use. There are not many institutions which can undertake this publication programme. Perhaps we are the only institute which has the typographical and linguistic equipment, which can take up the publication programme with sympathy and zeal. We already have Tibetan assistants to help us.

"We have made ample financial outlay for undertaking this programme. The only outlay now would be that which is directly connected with the printing, paper and binding of each volume undertaken. There would be no initial investment.

"I attach a tentative list of Tibetan titles which must be undertaken immediately. To regulate costs we shall undertake to publish 200 pages every month.

"We must not forget that there are strong forces at work among the Tibetans and that if they are not fed on Tibetan traditional literature they may fall an easy prey to the wild machinations of pro-Chinese elements who are trying to infiltrate the Tibetan refugees.

"The cost of producing literature is insignificant in comparison to the vast and deep purposes which it is bound to serve.

"My dear Mr. Meeker, you know how to put the matter across and if possible we should like to produce even two or three books a month.

"Now I come to another aspect, and that is the publication of school books for the younger generation. These books would be written in Tibetan by our Tibetan assistants. We shall need a staff of four persons, two Indians and two Tibetans. The Indians would select the material that is to be put in these textbooks. These books would be illustrated with modern pictures, as well as pictures derived from Tibetan history, geography and culture. For this purpose we shall have to have the services of a traditional Tibetan artist as well as modern Indian artist.

"Thus a staff of six persons working for about two to three years would be able to produce all the necessary textbooks for children's studies ranging between age groups 6–12. This staff could also be used for producing modern literature for adults.

"What I have suggested above is in view of the vast facilities that we have of undertaking such a programme at our Academy."

Tibetan textbooks. W.G. Kundeling, Director of the Council for Tibetan Education was keen that Tibetan children learn traditional sciences in an interesting manner and in their own language. Tibetan types could not be had in India except at the Baptist Mission Press at Calcutta. Ours was the only other press in India which had Tibetan printing types. Prof. RaghuVira offered to print the primer *Bod.yig slob.deb blo.gsar gzhon.nuḥi dgaḥ.ston* in two colours for teaching the Tibetan alphabet in the normal and cursive scripts (1961). The proofs were read by Zimey Rinpoche of Shartse College of the Gadan Monastery. My wife Dr. Sharada Rani went to Mussoorie on 14 June 1961 to present 3000 copies of the primer to the Tibetan School. It was distributed to all the Tibetan Schools at Dalhousie, Darjeeling, Kalimpong, Sikkim and Bhutan. Calligraphic charts of the cursive script (*dbu.med*) were done in large size. Primary School Reader III (*Slob.deb Rig.paḥi ñin.byed*) containing Tibetan stories, religious and political history and grammar was welcomed by the Council for Tibetan Education as "a new and happy chapter in the history of Tibetan education."

Prayer for the long life of H.H. the Dalai Lama (*brtan.bzhugs*) was printed in 10,000 copies to be distributed free among Tibetans. It was accompanied by a colour reproduction of the national flag of Tibet along with its symbolism in Tibetan for the young generation. A short life of Dharmarāja Khri.sroṅ.ldeḥu.btsan in eight pages acquainted the children about their historic heritage.

A number of short booklets for young monks were also printed by Prof. RaghuVira on individual requests, like Glaṅ.ri.thaṅ.pa Rdo.rje.seṅ.ge's Aṣṭapadī for purifying the mind (*blo.sbyoṅs*) entitled *Bkaḥ.gdams.paḥi dge.bśes glaṅ.ri.thaṅ.pa rdo.rje.seṅ.ges mdzad.paḥi Blo.sbyoṅs.tshig.brgyad.ma*. Tibetan lamas were trying to explain Buddhism to Indian Buddhist monks. To this end they translated in Hindi short texts like the precis of Atiśa's Bodhi-patha-pradīpa by Tsoṅ.kha.pa (*Lam.rim bsdus.don*) whose printing was arranged by Prof. RaghuVira.

To coincide with the Afro-Asian Convention on Tibet, an **exhibition of Tibetan art** was curated by Prof. RaghuVira. It was inaugurated by His Excellency Sukich Nimmanheminda, Ambassador of Thailand: "...owing to her position of isolation, the outside world knew and still knows so little about the art of Tibet..." The Ambassador went on to say that "Tibetans have been engaged in the promotion of art for over a thousand years. It is therefore most fortunate, that all of us who are here now, and many more later on, will have the opportunity to see for ourselves all the artistic achievements of Tibetan artists and craftsmen... which should never be allowed to become lost to humanity at all costs."

It was a memorable event in the artistic life of Delhi, visited by more than two thousand people, among them many distinguished persons like the artist Svetoslav Roerich, writer Nirad C. Chaudhuri, poet Maithilisharan Gupta, art loving diplomats like the Ambassadors for France and Belgium and the High Commissioner for UK, public men like Mr. Jayaprakash Narayan and the delegates to the Afro-Asian Convention on Tibet.

Prof. RaghuVira published a philosophical *yig.cha* (textbook) for the study of Tibetan monks. He presented two thousand copies to H.H. the Dalai Lama at a special function in 1962.

Funding by IKS-MoE

The exhibition included series of interesting photographs depicting life in Tibet, old and modern costumes worn by women, dresses of various regions of Tibet, ritual vessels, prayer wheels, small shrines incorporating real pearls, rubies, gold and silver, besides magnificent scrolls (thaṅkas). It gave a good idea of the distinctive activity and workmanship of the Tibetans. The objects were remarkably beautiful, picturesque and dazzling in their opulence. The smallest objects like incense-burners were invested with beauty. The objects were loaned by Tibetans and the painted scrolls came from the collection of Prof. RaghuVira. "A splendid show" (*Times of India*), "An exhibition of more than ordinary topical interest" (*Statesman*), "Expression of the Tibetan mind and psychology" (*Indian Express*)—this is how the exhibition was variously described by art critics. "A privilege and a delight to see it", "gripping for the mind and eye", "revealing", "enjoyable", "a beautiful collection", "a remarkable display", "excellent", "impressive", "superb", "wonderful", "exquisite", "educative", "very lovely", "magnificent", "marvellous", "grand", "fascinating", "astonishing", "thrilling", "elevating", "incomparable"—are some of the remarks culled at random from the visitors' book. Prof. RaghuVira gave a talk on the culture of Tibet. He brought a wealth of details to bear on the history of Tibet since the 7th century. He dealt in particular with the position of Tibetan culture in the context of Asian cultures. He scouted the popular belief that because Tibet was a small country with not a very numerous population and because she had chosen lately to live in isolation, it was backward and had little culture. Taking the case of literary activity alone, he said that there was a continuity in this activity over one thousand years and the output was amazingly enormous.

Prof. RaghuVira affirmed his faith in Tibetan sovereignty and saw in the convention the first organized effort to protect the freedom of small and weak nations. Unless world opinion rallied in support of the small nations' right to exist, eventually only "one or two Super-Powers will rule the world". The colonial theory of Chinese suzerainty over Tibet, was planted by the British imperial Government in its bid to counteract the Tzarist Russian influence over Tibet. Even so, the Tibetans did not tolerate Chinese overlordship after 1911. The gravest problem facing Tibet today, was the Chinese programme of colonizing Tibet with Chinese settlers. He estimated that there were about five million Chinese settlers already in Tibet, besides the 250,000 Chinese troops (including about 100,000 on the India-Tibet border).

Prof. RaghuVira strove hard to see that Tibetan culture lives among the young generation. Making of Tibetan printing types for the first time in India and training in typesetting were a prime requisite. In Jan 1962 Mr. Ugyen and Mr. Wangchuk returned to H.H. the Dalai Lama in Dharmasala. They had been trained in our printing press. They were to advance the printing of Tibetan, for the preservation of Tibet's heritage by introducing the young children to their rich literature through specially designed textbooks.

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Prof. RaghuVira welcoming H.E. Mr. Sukich Nimmanheminda at the entrance of the Tibetan exhibition.

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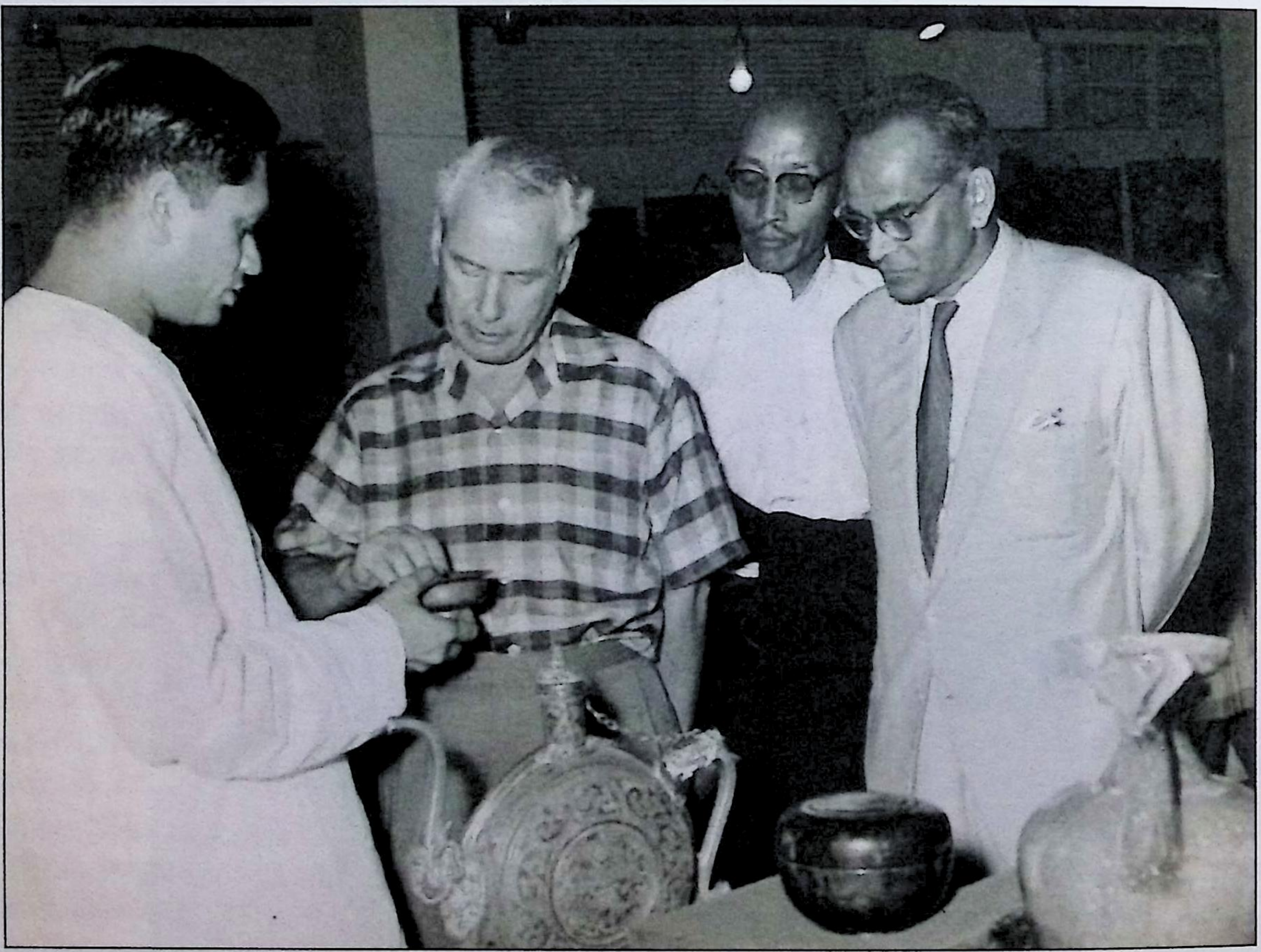

H.E. Mr. Malcolm Macdonald the High Commissioner of the UK, Prof. Lokesh Chandra and Mr. Prabhakar Padhye at the exhibition.

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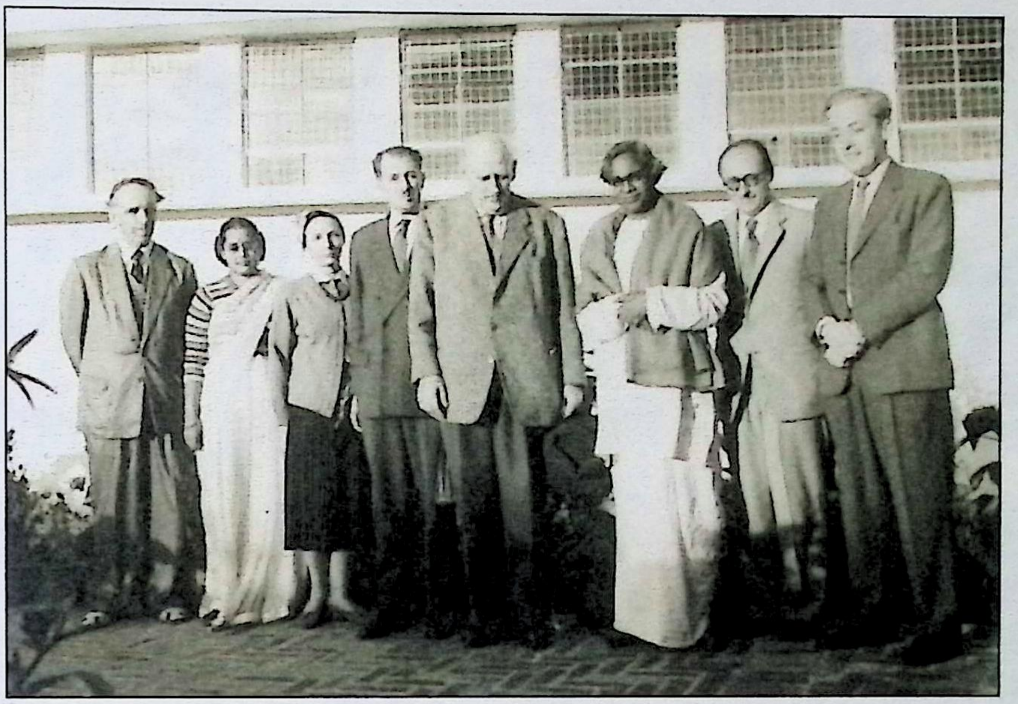
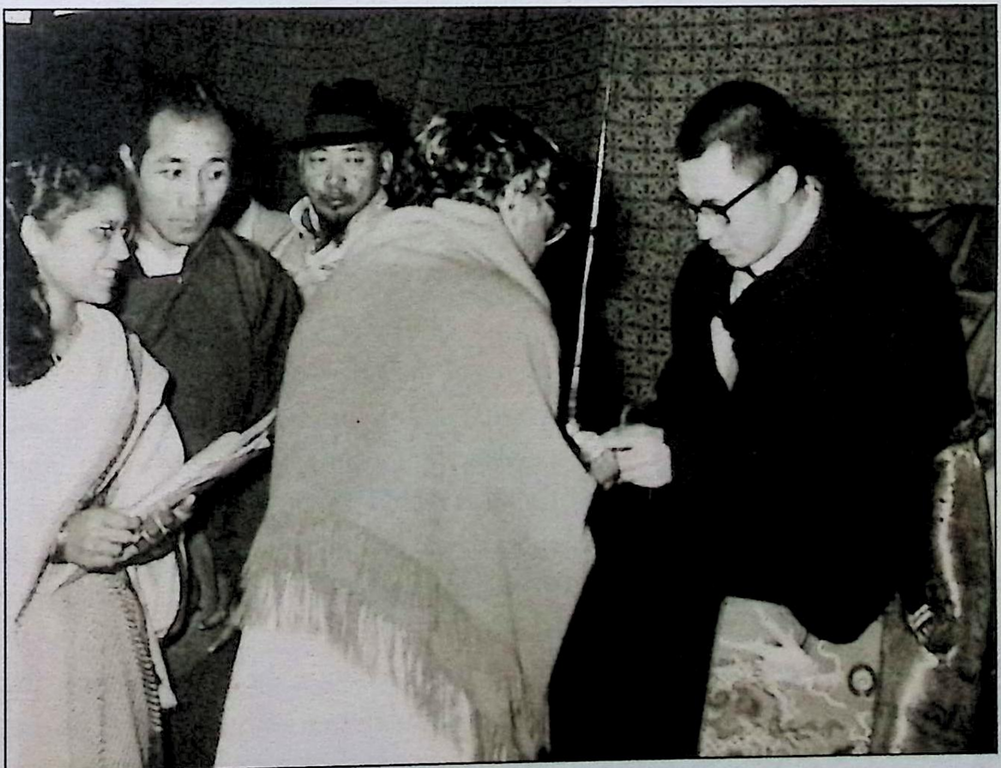


Prof. Demiéville, Prof. Filliozat, Gustav Roth, David Ruegg, with Prof. RaghuVira, who had come to see his Tibetan collection.



Prof. RaghuVira offering a gilded icon of Lord Buddha to H.H. the Dalai Lama as my Sister Sudarshana carries books to be offered to His Holiness.

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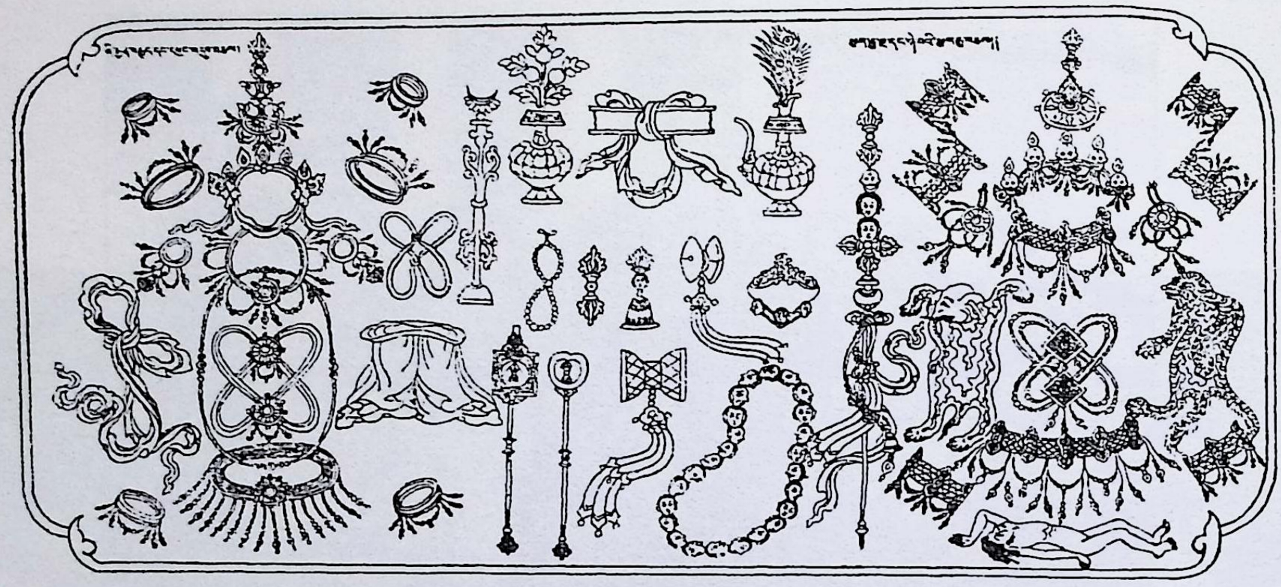

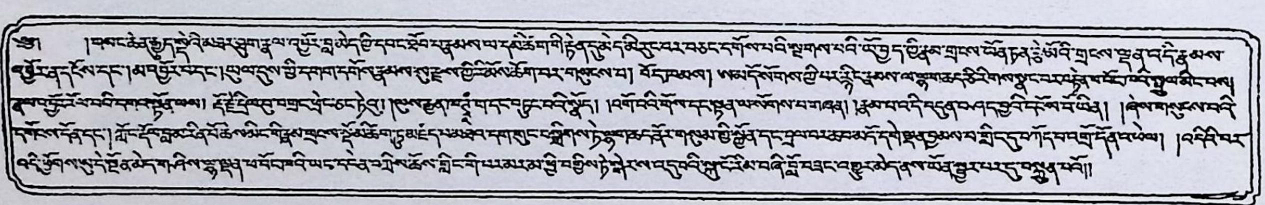

I collected two Tibetan texts on philosophical systems: *Grub.mthaḥ.chen.mo* with its commentary and the Derge edition of the *Grub.mthaḥ Śel.gyi.me.loṅ*. Was trying to locate the Lhasa edition of the second text. It could not be found and so the idea to publish their facsimile editions was dropped.

Par.tho or lists of xylographs printed by monasteries are a rich source of information. Wrote on the printery of Derge and nearby centres, which was published in the *Journal Asiatique* in Paris. Dr. D.S. Ruegg made important observations:

"Mlle. Lalou has shown me an advance proof of your article on the Sde.dge etc. par.khaṅs to appear in the *JA* shortly. As you may know, many of the titles are to be found in the library of the EFEO; few of the gsuṅ.ḥbums however are complete here. There are however a number of texts apparently from Sde.dge not listed in your par.tho. For example it would seem that an ed. of at least some of Tsoṅ.kha.pa's works is to be found there. Comparison of the par.tho with the texts available here will allow for greater precision; for example the *Bod.kyi chos.ḥbyuṅ* is our *Grub.mthaḥ śel.gyi.me.loṅ*. In the history of the Sde.dge kings (no.105) "Perse" seems to be a missprint. The Skt.–Tib. Dictionary in the par.tho is the *Prajñā* which the Gangtok Inst. are bringing out. I am interested that your par.tho does not mention the Bu.ston gsuṅ.ḥbum, only the Chos.ḥbyuṅ. Petech in a note to mKhyen.brtse's Guide refers to a Sde.dge ed. of the gsuṅ.ḥbum, but this may be a mistake. Do you have any information on this matter from any Tibetan friends in Delhi?" (28 Jan 1962). The par.tho, as a general rule, do not list every title in the printery; still they are a valuable bibliographic source.

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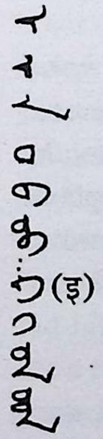
Sir Edmund Hillary. "Dear Dr. Chandra: Thank you for your letter of March 15th. I was very interested to hear of your textbooks for Sherpa children. Next time I pass through New Delhi, I will certainly get in touch with you as I would be interested to see your textbooks. Thank you very much" (1 Apr 1962).

E P Hillary

Sir Edmund Hillary

Venerable **Dalama** of Inner Mongolia was a dynamic incarnate who published a large number of works and kept the classical learning of Tibet in full swing as it was in Lamaist lands. He had a set of scrolls of the fortyfive maṇḍalas of the Vajrāvalī and Kriyā-samuccaya as well as its ritual entitled *Phreṅ.ba daṅ kriyā.nas bśad.paḥi dkyil.ḥkhor zhe.lṅaḥi ras.bris.kyi dkyil.ḥkhor sgrub.ciṅ dbaṅ.bskur.baḥi ṅag.ḥdon.gyi cho.ga sgrigs bzhugs*. He had a number of rakṣā-cakras (*sruṅ.ḥkhor*) of various deities some of which he presented me. They have been reproduced in my *Dictionary of Buddhist Iconography* under the concerned deity.

He gave the names of the following letters of the national Mongolian script. The transcription of Mongolian descriptive terms is as I heard his pronunciation.



tholugai 'head'
šud 'tooth'
qīsbir 'fluttering of clothes in the wind'
gidis 'stomach'
hiṅkhir
huṅkhur 'hollow'
(इ) *yikh yig* 'big i'
baga yig 'small i'
hoṅshil
thurgun hoṅshil (fast hoṅshil)
chachalag

Venerable Dalama gave the Mongolian names of some Tibetan letters:

ཀ་ *jarlig.gi ka (bkaḥ), hakarkhai ka* (open *ka*)
ཁ་ *omtrei kha* (kha 'face')
ག་ *bitu ga* (closed *ga*)
ང་ *caqan ṅa* (small *ṅa*, *ṅa* of chuṅ 'small')
ཅ་ *hototon ca* (*ca* with a tummy)
ཆ་ *hoyir gedurthe cha* (double-tummy *cha*)

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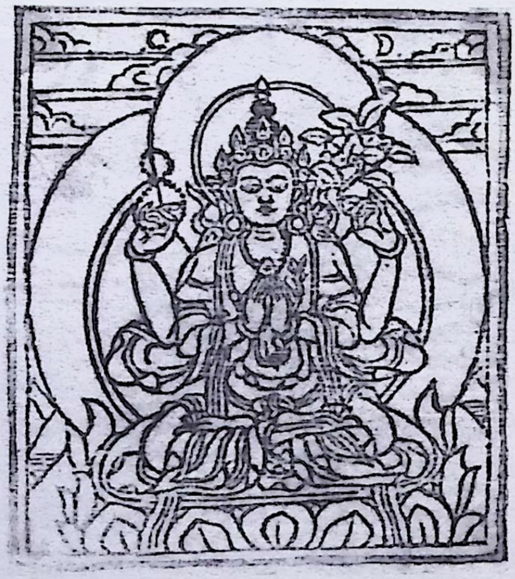
ཇ་	*che.ni ja* (*ja* of tea)
ཉ་	*cags.ni ña* (*ña* of fish)
ཏ་	*bugdur ta* ‘curved’
ཐ་	*ithsin tha* (*tha* meaning ‘end’, in Tib. *mthaḥ* means ‘end’)

I would sit down with him to discuss the titles of the Tibetan Tanjur and realised the immensity of commentarial literature preserved therein. The exegesis was not only clarification of words and ideas, but also development of concepts of the original sutras and tantras. At times, the Tibetan renderings of Sanskrit words attracted me. The word *antara* at the end of a compound has been translated as ‘special’; e.g. in *gdams.ṅag.gi khyad.par* ‘*āmnāyāntara*’ (Tanjur 3200), *upadeśāntara* (Tanjur 3211). How to translate *antara* in Dvīpāntara for ‘Indonesia’ in Kālidāsa and other texts? Venerable Dalama gave me an illustration of Ṣaḍakṣarī Lokeśvara block printed in his monastery in Inner Mongolia. He has the attributes of rosary and lotus in the upper pair of hands, while the lower pair of hands are joined in samputāñjali near the heart. This form is from the Kāraṇḍavyūha, the first text that went to Tibet during the reign of Emperor Lha.tho.tho.ri of Tibet.



Ṣaḍakṣarī Lokeśvara

Ven. Dalama explained that the silent letters prefixed to words are called *ḥphul*, as *ḥ* in *ḥphul* itself. They are *g*, *d*, *b*, *m* and *ḥ*. In *mgo* ‘head’ the prefixed *m* is not to be pronounced; it is to distinguish it from *go* ‘place, space’. The *rin.chen.spuṅs.śad* or *tshig.śad* ༈ comes after the first syllable of a line as an auspicious sign. The *yig.mgo* ༄ begins a new topic. The colophons giving the name of the printery, benediction and similar details at the end of a xylograph are termed *par.byaṅ.smon.tshig*. The Patriarch of the Buddhists of Kalmykia was designated Śa.caṅ bla.ma. He came to Tibet in 1923 and attained nirvāṇa some years later.

Hindu stories have been incorporated in the lamaist tradition, for instance, in the commentary of the **Subhāṣita-ratna-nidhi** by Noyirub (Mukden 1958, W. Heissig, *Blockdrucke*, p.130–131). It has the Puranic legends of the Vāmana Incarnation and Trivikrama (p.191f), Prahlāda and Hiraṇyakaśipu (p.239f) beside the Buddhist story of King Bimbisāra (p.259f). From the epics are found a résumé of the Mahābhārata (p.223f) and the Rāmāyaṇa (p.243f). Fables of the Pañcatantra/ Hitopadeśa are also summarised: the mouse and pigeon (p.250), the lion and hare (p.177f), the blueing of the fox (p.189), the hare and elephant (p.192f), two swans and a tortoise (p.193f), an old seagull and fishes (p.203), a donkey in lion’s skin (p.205), a clever person and a simpleton (p.205f). An extremely short résumé of the story of Bhoja and the statuettes (p.135f), quarrel between a young and an old man for a young lady (p.141f), and a painter who did the queen's portrait (p.139; F. Edgerton, *Vikrama's Adventures*, p.33).

Dr. Suzanne Karpeles from the Ashram at Pondicherry wrote: "I still remember the wonderful morning we spent in the unique atmosphere of your Academy. It had also made me feel sorry to have abandoned my Tibetan studies and gave me a longing to go back to them. But I know it is impossible and that is why I feel sad. But on the other hand, it has revived my interest for all that belongs to Tibet." (25 Jan 1963).

Prof. Giuseppe Tucci came to see Prof. RaghuVira and told him that the caves and monasteries of Milarepa (Trakar Taso) are near Kyirong Dzong, eight miles direct north of the Nepal border, seven days journey from Kathmandu. (*Tra* 'rock', *kar* 'white', *ta* 'horse', *so* 'tooth'). Aśoka library has been locked by the seal of the Dalai Lama. The Reting monastery has 60 hide boat loads of Paṅkṛta (= Sanskrit) books, buried in stupas. No one can read them. Books were buried in stupas which have to be opened to find rare works. Prof. RaghuVira noted: "Prof. Tucci informed me that so far the Chinese communists have not disturbed the religious beliefs of the Tibetan people. The lamas still have their influence. The Chinese are busy in building roads and are exploiting the country economically. They believe that with the new economic reconstruction of the country, religious orthodoxy will go down. Prof. Tucci mentioned Reting Gompa as the one place which must be visited by me with the help of Pt. Nehru's intervention. It has Sanskrit manuscripts. Mr. Richardson spent a good many years in Tibet. He was shown two boxes of Sanskrit manuscripts at Reting before he left Tibet. Mr. Aufschneiter who spent seven years in Tibet is in Delhi nowadays. As regards a learned Lama from Tibet, Prof. Tucci is of the opinion that a learned monk of the red sect should be brought from Kalimpong. According to him the Lamas of the red sect are learned in Tantras, history, logic, etc. The geshe Lamas of the yellow sect are good in logic.

"In Kalimpong one should go to the Tsarong House. Here lives the agent of the mighty, old and highly intelligent Minister Tsarong. Tibetan ministers control trade and that is why Tsarong has a house in Kalimpong. Prof. Tucci got his beautiful Derge in 1949 through Tsarong house in Kalimpong. Prof. Tucci has complete sets of Kanjur and Tanjur in Narthang and Derge editions in his own house. He has the Kanjur of the Lhasa edition. He was speaking highly of his former pupil and present colleague Petech, who knows Tibetan, Chinese and Mongolian, besides Sanskrit. He had seen the Gilgit Manuscripts lying in heaps in the house of Nalinakasha Dutt in Calcutta in 1949. This must be the Vinaya which is missing in the National Archives, Delhi."

Parapsychology. Dr. J.G. Pratt, a well known US research scholar on extra-sensory perception and telepathy, told a university audience that there was at present greater interest in parapsychology in the Soviet Union and other East European countries than in the UK or Western

Europe. He said that the work done at Duke University in the US by Dr. Rhine and at several other centres in other countries had established the authenticity of ESP (Extra-Sensory Perception).

It had been accepted that certain aspects of experience challenged explanation in terms of physical or mechanistic sciences and that there was something in the nature of the mind that went beyond physical perception. Not only had the new area of experience been recognized but they had developed tools and methods by which these abilities could be evaluated with an objective test.

He said that until two years ago there was no visible interest in parapsychic phenomena in the Soviet Union. But a laboratory for telepathic research had now been established at the University of Leningrad, where concentrated work was going on. In the USSR, however, the science is known as "Mental Radio", "Human Electronics" or "Long Distance Suggestion." Books on the subject have been published and have had large sales.

In Poland, a physicist claims to have given a physical explanation to parapsychic experience. Work of a unique nature has also been done in Czechoslovakia. In Japan, there are efforts to discover if the electronic equipment used in physical research can also be used for parapsychic investigations.

Dr. Pratt pointed out that the great danger was that the immense development of physical sciences might diminish all interest in extra-sensory experience. But the solution to the problem was not less science but more science. What they needed today was a fuller growth of the science of understanding of human nature so that it was on par with man's mastery over physical nature.

Referring to India, Dr. Pratt said that there was a tradition of interest in parapsychology which was in no danger of being curbed. He visualised that a research laboratory would be established in India to form another link in the chain of such centres in the world. For the present they were more interested in laying a solid basis of facts than in formulating a theory of parapsychology.

Governor Sampurnanand, who presided over the meeting, said that the subject had a common frontier with yoga, although he could not precisely define it. He referred to the work of Dr. Banerji, a college professor of Ganganagar, in the field of parapsychology. His work had been recognized in several countries (*Hindustan Times*, 20 Jan 1963).

I wanted to establish a major **Centre of Tibetan Arts** and discussed it with artists from all over the world. Mrs. Ann W. Norton of the Gotham, New York came in Oct 1963 to see how we were keeping image-makers busy in creating icons. On return home she wrote "I especially enjoyed seeing that wax image made recently by a Tibetan artist. And I grieve for the three other Tibetan image-makers who are doing road work by necessity instead of art... Last evening I spent with Dr. Antoinette Gordon a wonderful Tibetologist and also a wonderful person. She spoke of you and of having received a letter from you" (20 Oct 1963).

Polo got its name from the Tibetan world *pulu* as stated by Brig. Jack Gannon on the visit of a British Army team to play polo matches against the Indian Army in Feb 1964. He stated

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that polo was played in Persia as far back as 60 BC quoting Poet Firdausi. Thence it travelled to Constantinople in the West, to China and Japan in the East, and flourished along the northern mountains from Chitral to Gilgit into Tibet. A Tartar invasion brought it to Manipur and Cachar in 700 AC. Capt. Shearer took a team from Manipur and founded the first polo club in 1862. In 1863 the game spread to NWFP, Mumbai, Chennai and Myanmar. It began as an organised sport in Britain in 1874.

Helped the Government of **Bhutan**, Paro to install a printing press with Tibetan types so that they could print the official documents and school textbooks. Mr. Dawa Tsering, Deputy Secretary General of the Development Wing, arranged the travel of our assistant from Phuntsholing to Lumizampa (Thimpu) where the press was installed.

Venerable Dudjom Rinpoche (Dudjom Jigdrel Yeshay Dorjee) would visit the library of the Academy while he was writing the compendium and **history of the Nyingma school**. It dealt with the introduction of Buddhism by Guru Padmasambhava and Śāntarakṣita under the patronage of Emperor Khri.sroṅ.lde.btsan. His aim was to define the highest Tantric doctrine classified into mahāyoga, anuyoga and atiyoga. Atiyoga is also known as dzogchen. Nyingma school recognizes two methods of transmitting the original doctrine. Firstly, by a chain of authentic Gurus who have handed down the doctrine from one to another. This lineage is known as Kāmā. Secondly, by a mystical way, that is to say Padmasambhava had hidden many books on esoteric teachings and sacred relics in the hills, dales and lakes for the sake of enlightenment of later generations. These have been excavated and propagated afterwards, by his own successive incarnations. Such lineage is called Terma. He dealt with both Kāmā and Terma lineages very carefully and added brief biographies of all the incarnations of Terma (known as Tertons) and the outstanding Gurus of Kāmā. The Tibetan chojung was translated and annotated by Gyurme Dorje in collaboration with Matthew Kapstein in two volumes: *The Nyingma School of Tibetan Buddhism: its Fundamentals and History* (Wisdom Publications, Boston, 1991).

I had helped the Bureau of His Holiness the Dalai Lama to print the Third Tibetan Reader. Tsepon Shakabpa, Representative of His Holiness requested me to help in printing the Eighth **Tibetan Reader** which consisted of three volumes (about a thousand pages). Three Tibetans came from Dharmasala to assist in its publication.

I wrote on **Sanskrit lexicons in Tibetan** for the Chatterji volume being edited by Prof. Buddha Prakash of the Kurukshetra University. He acknowledged its receipt **लेख अत्यन्त गम्भीर एवं खोजपूर्ण है और अध्ययन की दिशा को एक नया मोड़ देता है। वास्तव में इससे चटर्जी अभिनन्दन ग्रन्थ का मूल्य और महत्त्व बढ़ेगा।**

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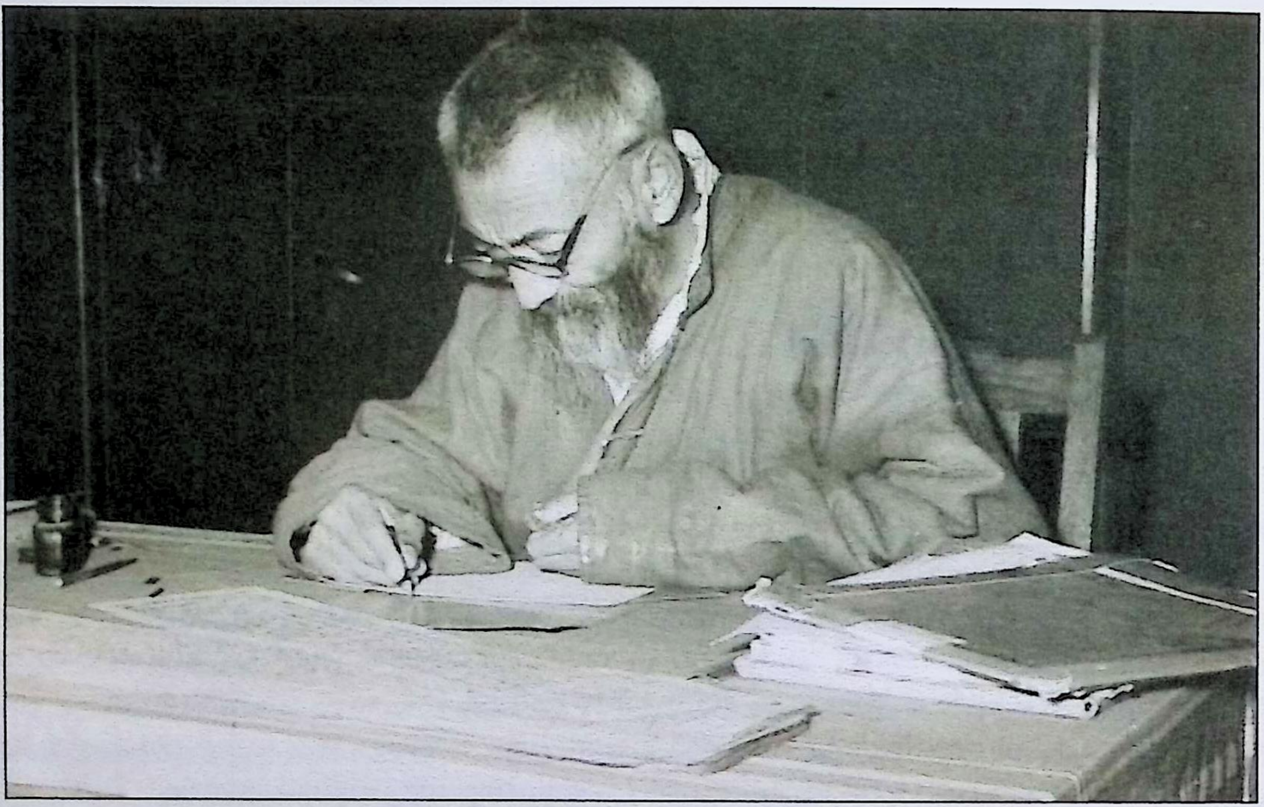
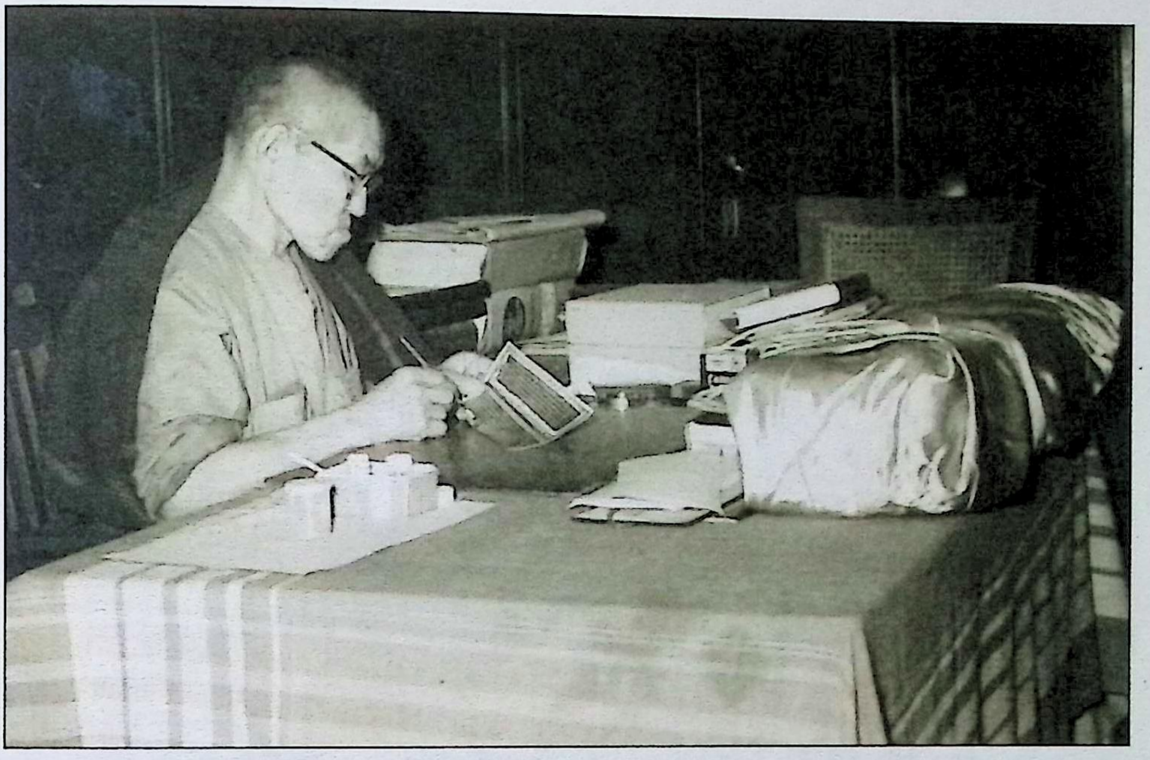
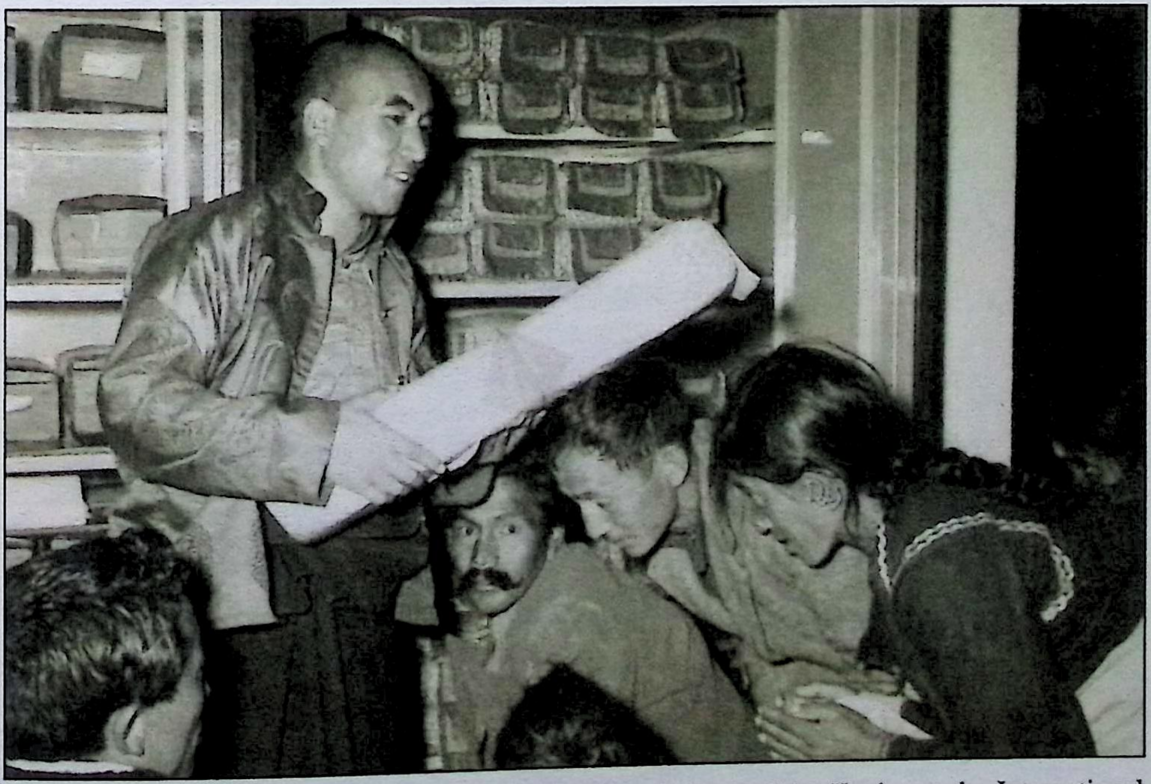


A Tibetan artist drawing a maṇḍala of the Vajrāvalī according to the xylograph of Niṣpanna-yogāvalī.

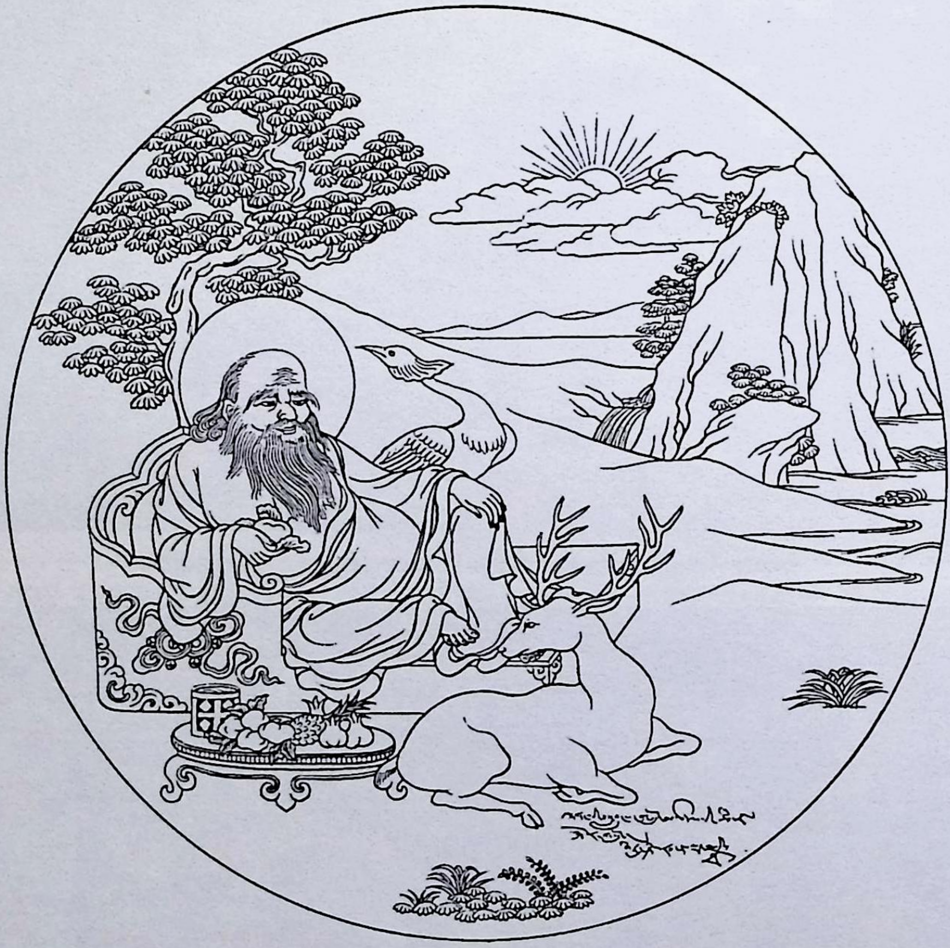
Another artist Sherabpalden copying a maṇḍala of the Sgrub.thabs.kun.btus.



Lama Tshultim busy in the conservation of xylographs.



Venerable Phende Rinpoche blessing Tibetans with a volume of the Kanjur at the International Academy of Indian Culture.



Eternity, Wisdom and Meditation
The Sage traditionally represents the Eternity or everlasting aspect of ethics and discipline, the Crane that of Wisdom, and The Deer that of Meditation.

The artist is Sherapalden Beru of the Samye-Ling Tibetan Centre, Eskdalemuir, Dumfriesshire, Scotland

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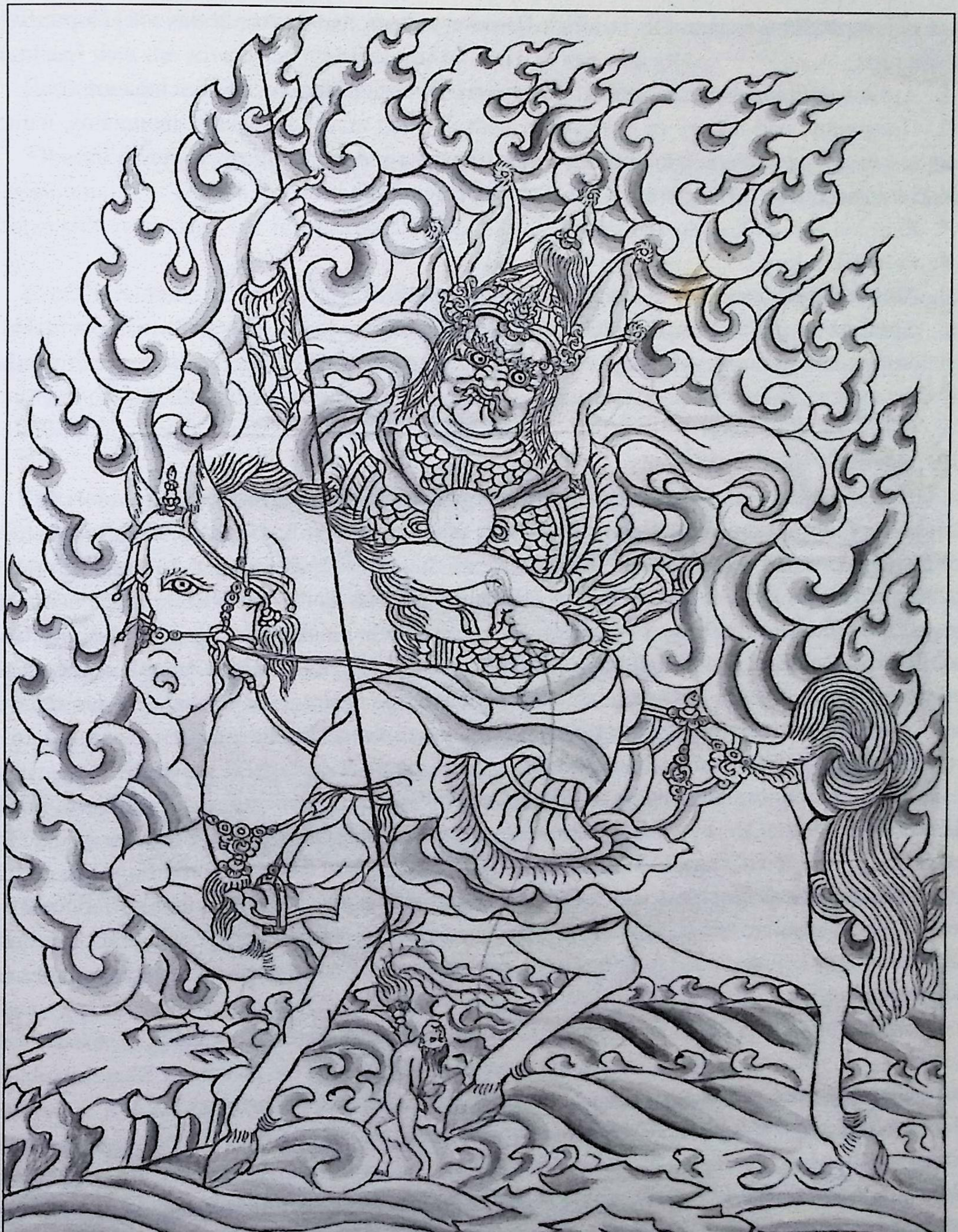

Gesar

Encyclopaedia Tibetica. Dr. Heinrich Harrer was keen that I take up this encyclopaedia in ten volumes:

1. Art and archaeology, complete iconography and related ritual (coop. Teichmann)
2. Geography, and history of exploration with detailed maps, city plans, mountains, natural resources, agriculture, administrative hierarchy (coop. Aufschneiter)

3, 4. Literature, with bibliographic works, *par.tho*, and oral works

5. Religion and philosophy (education system, degrees, debates)
6. Political history
7. Architecture (monasteries, dzong/forts, 3D maṇḍalas)
8. Secular crafts: kitchenware, pottery, costumes, jewelry, gold and iron smiths, carpet-making, tents and carpentry, armoury, coins and currency, stamps, flags, book covers, printing instruments, etc.
9. Folk tales, folk songs
10. Index

Dr. Harrer suggested an international team with H.H. the Dalai Lama and H.M. the King of Bhutan as patrons. Outstanding scholars of Tibetan were to write or revise the entries: H. Harrer (Austria), Prince Peter (Denmark), Richardson (England), R.A. Stein (France), Hoffmann (Germany), Lokesh Chandra (India), Giuseppe Tucci (Italy), Hajime Nakamura (Japan), Purnaharsha Bajracharya (Nepal), P.H. Pott (Netherlands), Cutting (USA) and others. Ven. Kushak Bakula, Gyalo Thondup, Thrijang Rinpoche, Lingtsang Rinpoche will represent the tradition. P. Aufschneiter was to be Secretary General of the project. In the very presence of Dr. Harrer, I drafted the following concept note for international circulation.

The cultural and spiritual history of the people of the Land of Snows faces a milestone in history. The panoramic vision of Tibet's soul clamours to be recorded at *this* moment, when her great gurus are living and can convey a millennarian tradition of serene simplicity and devout grace of her art, thought and religion, the vicissitudes of political fortunes, the evolution of her philosophical literature and technical sciences like medicine, astronomy, iconometry, metallurgy, architecture etc. It is the time when genealogies, pedigrees, lineages, chronicles, annals, biographies may be interpreted to us by living masters to whom the rising and vanishing glories are vivid factors on the horizons of their historic unfoldment.

Tibetan culture is a preeminent constituent of human development, especially of Asian lands. It comprises a vast area on Tibet's once-upon political peripheries: the plateau of Kham, the blank deserts, swamps and grasslands of Amdo where Tibetan way of life has blossomed. It is the state religion of Bhutan and Sikkim. Tibetan form of Buddhism extends into the immense areas of Inner Mongolia, Mongolian Peoples Republic, Buryatia and Kalmykia. In the truest sense of the term, Tibetan culture is a world culture which needs to be recorded today in a detailed encyclopaedia before it is too late. Tibetan language, literature, art, and philosophy are being studied in major

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universities of the world and as such the encyclopaedia will be an international undertaking to be completed with the advice and assistance of scholars all over the globe.

Resources for its fulfillment could not be raised and the project could never take off.

Tibetan dramaturgy. The Academy has the only collection of European works and original texts on dramas in Tibetan. I helped the Sangeet Natak Akademi in its study of this branch of Indo-Tibetan culture through our library resources.

Prof. J. Kolmaš of the Oriental Institute, Prague visited the International Academy of Indian Culture on 24 Feb 1969. He was the leading Czech Tibetanist, who studied Tibetan at Peking, and has seen the vast collections of Tibetan texts housed in the Palace of Nationalities Culture, which is a museum-cum-library, to which all the Tibetan monasteries presented xylographs and manuscripts in 1959 on the Tenth Anniversary of the Liberation.

Catalogue of Tibetan manuscript titles at the Oriental Institute, Prague. Prof. Josef Kolmaš of the Oriental Institute, Prague, was in India on a cultural exchange programme of the Government of India to visit centres of Tibetan studies. He discussed his catalogue of the 5600 invaluable manuscripts about Tibetan grammar, tantras and arts which originally used to be in the two leading monasteries at Derge but are now preserved in the National Library, Peking. Peking has numbered the texts but has not catalogued them. It is said to have the most comprehensive and as far as possible complete fund of xylographs from monastic printeries, as all the monasteries vied with each other in presenting literature to the Palace of Nationalities Culture on this great occasion. *Inter alia*, there are several different editions of the Kanjur and Tanjur. All the canonical and non-canonical texts are beautifully wrapped up in yellow silk. There is a card catalogue, with a complete accessions list. It is written in Tibetan and it records the accession number, followed by the popular title, full title, donor and a short title in Chinese in parentheses.

Prof. J. Kolmaš further said that there is a vast collection of Mongolian xylographs and manuscripts done on the pattern described above. On the Tenth Anniversary of the Liberation, Ten Great Palaces were constructed to commemorate the occasion. The Ten Great Palaces include the railway station, airport, house of parliament, museum of history, art gallery, etc. besides the aforesaid Palace of Nationalities Culture, which is called in Chinese 民族文化宫 *Min.tsu wen.hua kung*.

Prof. J. Kolmaš saw the different collections of Asian manuscripts at the Academy as well as the researches going on here. Inspite of what he had seen at Peking, he was deeply impressed by the vast scope of our research projects. He wrote in the Visitor's Book of the Academy in his mother-tongue Czech. A free English rendering of his observations in Czech follows: "Thanks to the untiring researches of Prof. Dr. Lokesh Chandra and to his International Academy of Indian

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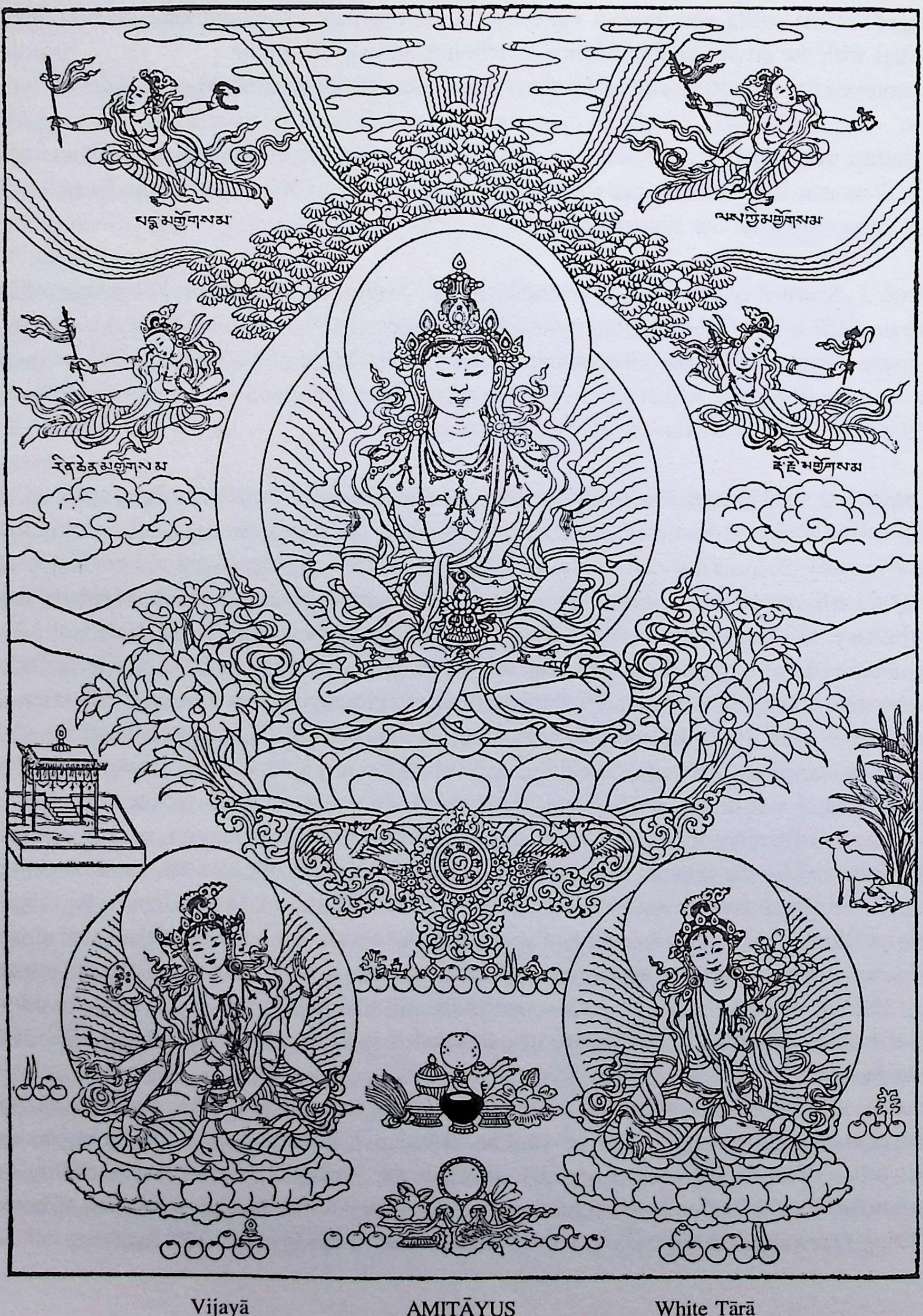
Padma-vegā

Karma-vegā

Ratna-vegā

Vajra-vegā


པདྨ་མགྱོགས་མ
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རྡོ་རྗེ་མགྱོགས་མ

Vijayā AMITĀYUS White Tārā

Culture that a wonderful and brilliant collection of Tibetan, Mongolian and other texts is being preserved. The texts are indispensible for the study of Tibetan Buddhism. From the very bottom of my heart I wish Lokesh Chandra and his collaborators the best of success in their activities for science, for humanity in general and for better mutual understanding."

Prague collection of Derge xylographs. In the introduction to his book *Prague Collection of Tibetan Prints from Derge* p.9 (Academia, Prague 1971), Prof. Josef Kolmaš writes: "During my stay in India (Feb–Apr 1969) which I visited under the Cultural Exchange Programme between the Governments of India and Czechoslovakia, I had a chance to see the well-known centre of Tibetan studies in India, viz. International Academy of Indian Culture in New Delhi, and to meet its Director, Prof. Dr. Lokesh Chandra, who is also editor of the equally well-known Śatapiṭaka Series. I was able to tell him of the collection of rare Tibetan books, manuscripts and blockprints preserved in the library of the Oriental Institute of the Czechoslovak Academy of Sciences, Prague, and especially the unique collection of 5,615 title leaves (cover-prints) of various Tibetan works printed at the dGoṅ.chen and the dPal.spuṅs monasteries of Derge (sDe.dge) in Eastern Tibet. I myself was able to acquire these title leaves for the Oriental Institute during my stay in China, 1957-59. As it stands now, the collection represents an extremely useful bibliographical guide for the study of Tibetan literature which, unfortunately, in general remains as unknown and inaccessible for us as Tibet itself. Hearing of the Oriental Institute's collections, Prof. Lokesh Chandra who has himself contributed so considerably to the study of Tibetan literature by his invaluable *Materials for a History of Tibetan Literature* (Śatapiṭaka, vols.28-30, New Delhi 1963), encouraged me to get the title leaves published. Indeed it was basically owing to this conversation that the idea of editing the present work took shape. During the second half of 1969 the material was made ready for printing...... To Prof. Dr. Lokesh Chandra, Director of the International Academy of Indian Culture in New Delhi, the author is indebted for a number of extremely helpful suggestions and comments in the initial preparation of this edition."

Symposium on Altaic and Buddhist Studies in memory of Prof. RaghuVira. Scholars from Finland, France, Germany, USA, Japan and India participated in it. Pentti Aalto from Helsinki contributed a paper on conditionals in Buddhist Sanskrit. From the University of Bloomington, Indiana (USA), Denis Sinor, F.A. Bischoff, John R. Krueger, contributed papers on Manchu poetry, legal principles of international treaties of the T'ang dynasty and Tibetan loanwords in Kalmuk Mongolian. German scholarship was represented by Herbert Franke, Walther Heissig, and Klaus Sagaster, who contributed on "Bruchstücke einer buddhistischen Schrift über die Sündenfolgen aus den mongolischen Turfan-Fragmenten," "A rare Mongolian Bodhicaryāvatāra ms. in New Delhi," and "Über ein weltlich-geistliches Disziplinarferfahren in der Khalkha-Mongolei (1869)." Megumu Honda (Japan) presented an annotated translation of the Daśabhūmika-sūtra which was revised by Johannes Rahder of New Heaven (USA).

The proceedings were edited by Prof. Denis Sinor, Secretary General of the Permanent International Altaistic Conference who wrote: "It was felt that it would be meet and right for the Permanent International Altaistic Conference to honor the memory of Professor RaghuVira (1902-1963) who, in so many ways, had helped so many of its members... These Studies in South, East and Central Asia are but a farewell present by friends to a friend departed. We have tried to give to this present a lasting quality." Biographic notices on the multi-sided researches of Prof. RaghuVira were high-lighted by Suniti Kumar Chatterji (Professor RaghuVira: A vast sweep of vision), N. Tsuji (Professor RaghuVira: The Vedisant), and by Nicholas Poppe (Professor RaghuVira and Mongolian Studies).

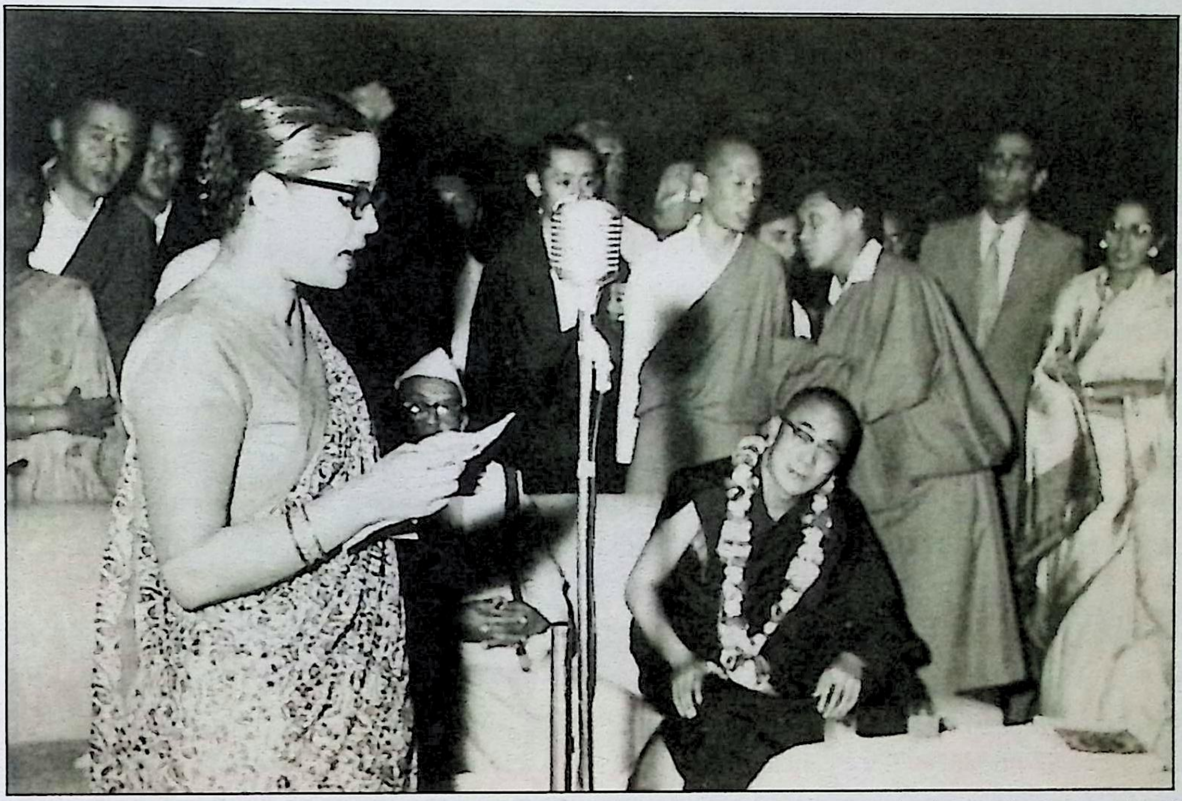
His Holiness the Dalai Lama visited the International Academy of Indian Culture in 1962. **Dr. Sharada Rani** welcomed H.H. with her poem in Hindi.

शान्त, शुभ्र, स्वच्छन्द हिमालय के मस्तक के चन्दन,
मलय-वलय-भूषित प्रभात से आभासित अभिनन्दन।
    स्वागत शंकर के ललाट के चन्द्र वपुधारी,
    राहु-केतु के परिधि-मुक्त खग अभ्यागत अवतारी।
दृढ मैत्री के सूत्र श्याम़ के परिचित सखा सुदामा,
भातृ-भाव के भिक्षुक इच्छुक दूत दलाई-लामा।
    बोधिवृक्ष के नव पल्लव हे बीज-मन्त्र बलि वट के,
    नीर-क्षीर शोधक मराल तुम! साधक मानस तट के।
हिम-मण्डित मस्तक पर उन्नत कर्मकिरीट-कमल से,
प्यासे जन के आवाहन पर गिरते गंगा-जल से।
    स्वागत गौतम की गरिमा के गैरिक वल्कल-धारी,
    आलोकित अमिताभ क्रान्ति के बांके विपिन-विहारी।

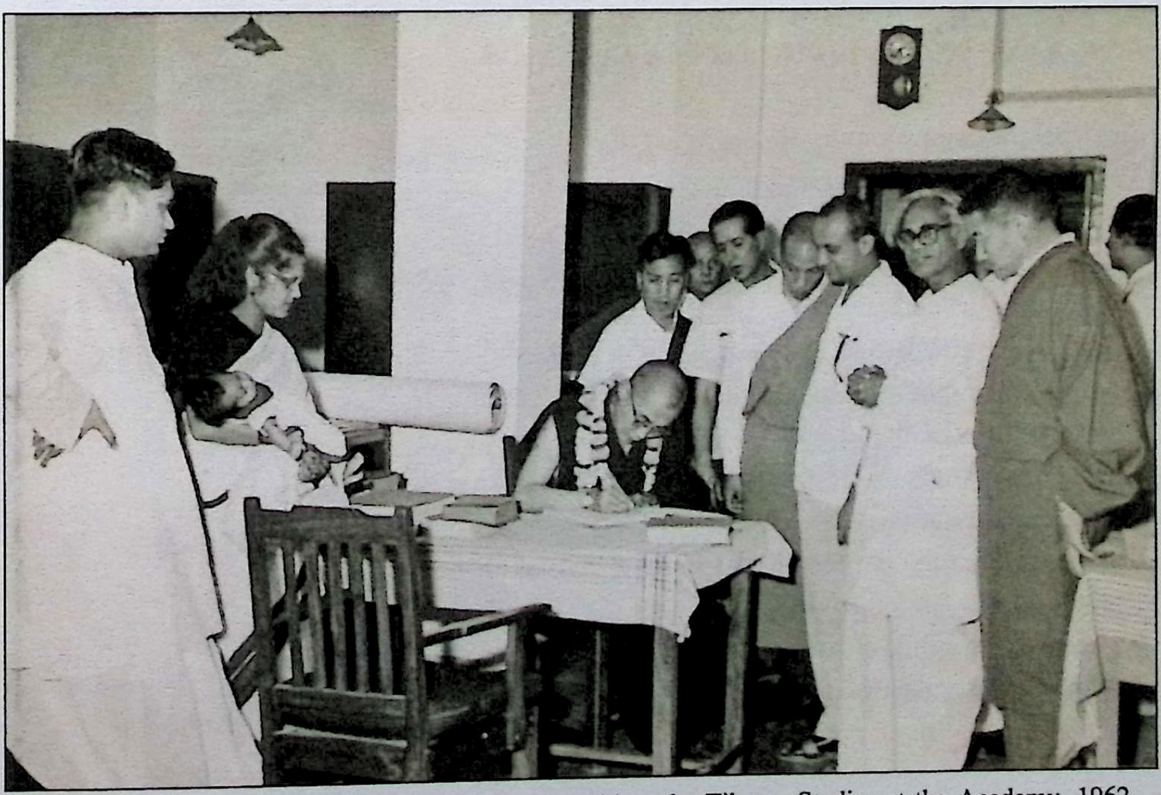
Origin of the Kālacakra. The title of the commentary on the Kālacakra by Mkhas.grub.rje is: dPal Dus.kyi.ḥkhor.loḥi ḥgrel.chen Dri.ma.med.paḥi.ḥod rgya.cher.bzhad.pa De.kho.na.ñid snaṅ.bar.byed.pa zhes.bya.ba. He says in his collected works (vol.2 pages 25b3–26a2) that the tradition of commentaries on the Kālacakra-tantra is divided into two viz. those originating in India and others written in Tibet.

The origin of the Kālacakra tradition in India is as follows: The Bodhisattva Tantras like the Kālacakra originated in India during the period of Three Kings: keeping Bodhgaya as the centre, there were Na.ga.ja.pa.ti King De.ha.ba.la in the east, Na.ra.pa.ti King Dza.au.gan.ga.'pa in the South and A.śva.pa.ti King Ka.na'u.ja in the west.

The great scholar of all Piṭakas, Ācārya Cilu Paṇḍita was born in Or.bi.sar, one of the five provinces of Eastern India. He studied the complete Tripiṭaka in the Ratnagiri Vihāra, Vikramaśilā and Na.lan.dra. He realised that Tantrayāna was needed to accomplish Enlightenment within



Dr. Mrs. Sharada Rani reciting her poem to welcome H.H. the Dalai Lama on his visit to the International Academy of Indian Culture in 1962.



H.H. the Dalai Lama signing the visitor's book to bless the Tibetan Studies at the Academy, 1962.

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one's present life-time and specially the Bodhisattva tantras were most important. Knowing that such Tantras are available in Śam.bha.la and receiving a prophecy from his tutelary deity, he accompanied merchants who were sailing to collect gems and made a six month appointment with them. They commenced their journey. On the way he climbed up a hill and met a man who asked him as to where he was going. He answered that he was going to Śam.bha.la to search for the Bodhisattva tantra. The man said: "It is too difficult to travel there and if you can learn it you can listen to the Tantra here from me." At that moment he realised that the man was a manifestation of Lord Mañjuśrī. He bowed down, offered a maṇḍala and requested him to transmit the complete teachings of the Tantra. The Guru retained him and conferred initiation. He taught him the commentary on the Tantra and also instructions thereon. The Guru said: "May you learn all Bodhisattva Tantras!" keeping a flower on the top of his head. At that moment complete knowledge of the Guru came to him, like pouring water from one vessel into another. Thereafter he returned with the merchants to Eastern India.

Tibet and Freedom by Sir Olaf Caroe and Marco Pallis. A thoroughly researched booklet, showing Tibet's just claim to independence, and the oppressive measures of the Chinese in stamping out Tibetan's national and religious aspirations. Condemned in two UN General Assembly resolutions—and termed genocide by the International Commission of Jurists.

National anthem of Tibet. Literally "Possessing a hundred joys": the title of the Dalai Lama's Government. Composed by leading citizens of Tibet, including Mijang Yongzin Rinpoche, Junior Tutor to His Holiness the Dalai Lama.

Sishi pende dogu jungwi ter,
Tupten sampel norfu onang bar
Tendro nordzin gyache kyongwi Gon
Trinle kyi rolsto gye
Dorje khamsu tenpe
Chokun chamtse kyong
Namko gawa gyaden u-pang gungla reg
Puntso deshi nga-thang gye
Pojong chol-kha sumghi khyonla dzoden dekyi sarpe khyap
Chosi kyi pelyon tar
Tupten chochu gyepe dzamling yangpi kyegu shidi pela jor
Pojong tendro getzen nyi-o kyi
Trashi o-nang bumdu trowi zi
Nacho munpi yule gye-gyur chi.

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The source of temporal and spiritual wealth of joy and boundless benefits,
The Wish-fulfilling Jewel of the Buddha's Teaching, blazes forth radiant light.
The All-protecting Patron of the Doctrine and of all sentient beings
By his actions stretches forth his influence like an ocean
By his eternal Vajra-nature.
His compassion and loving care extend to beings everywhere.
May the celestially-appointed Government of Gawa Gyaden achieve the heights of glory
And increase its influence and prosperity.
May a golden age of joy and happiness spread once more through the three regions of Tibet,
And may its temporal and spiritual splendour shine again.
May the Buddha's Teaching spread in all the ten directions and lead all beings in the universe to glorious peace.
May the spiritual Sun of the Tibetan Faith and People,
Emitting countless rays of auspicious light,
Victoriously dispel the strife of darkness.

Madhyamakāvatāra. On 9 March 1969 Mr. Topga of the Wanchuk family (Stobs.dgaḥ.baḥi.phyugs) came for help in editing a Tibetan commentary on the Madhyamakāvatāra by the eighth Karmapa Patriarch. Mr. Topga is married to a Princess of Bhutan and is a nephew of the present Karmapa Patriarch. He is looking after cultural-spiritual projects under Gyewa Karmapa who is the Royal Guru to both Sikkim and Bhutan. Mr. Topga was busy in the construction of a new Karmapa monastery in Eastern Bhutan.

Annals of Kokonor were written by Sum.pa.khampo in 1786 when the author was 83 years. It is titled *Mtsho.sṅon.gyi lo.rgyus sogs bkod.paḥi tshaṅs.glu gsar.sñan*. I edited them with a preface by the eminent Tibetanist H.E. Richardson, St. Andrews Fife (Scotland): "I have always enjoyed it ever since you first presented it to the world at large".

Dr. B.C. Olschak. The early history of Bhutan was being prepared by Dr. B.C. Olschak of the Institute for Central Asian Studies, Zürich (Switzerland). I visited Zürich at the invitation of the Institute to read through the draft and make suggestions. She visited me in Dec 1979 to discuss matters concerning her book on 'Ancient Bhutan: a study on Early Buddhism in the Himalayas'. Her *magnum opus* on the history, culture, religious life, iconography, monasteries, iron-bridge technology and chronology of Bhutan appeared in 1981.

"It is wonderful to belong to your spiritual family and to receive such a letter as you have written to me on December 10th. The words you have found to describe our book ***Hidden Treasures of Bhutan*** are simply unique. You are a gifted poet and this, obviously, in many languages. May I beg you for the permission to use your wonderful words? No one else than you could have found words so deeply expressing what we—with the photographs of Professor and Ursula Gansser—wanted to show about this Himalayan country laden with ancient tradition and blessed by all fortunes of southern and northern nature meeting at the borderline of ice and snow."

"In the last days I had the visit of Mrs. Surkhang and her lovely daughter, who has the promising name Byams.pa dbyaṅs.can. Both ladies were delighted to see your 'printed matters' and just screamed with joy to look at the patroness Sarasvatī (Dbyaṅs.can.ma). Thanks to your beautiful prints my studio is becoming like an "anteroom" of your International Academy of Indian Culture and the real miracle is: that you always send the right pictures just at the very right moment."

Dr. Blanche C. Olschak wrote on 27 Feb 1978: "We just came back from a short visit from Rome. We met Professor Tucci (84) who is more brilliant than ever, speaking about his new book on the Dards and new plans. Prof. Tucci lives now in the Apennin Mountains, an environment he needs for a little bit of mountain-climbing. Armed with a pistol (Italy now being in a rather dangerous situation) he wanders around with flaming eyes. By the way, he likes and adores India and you! He said good-bye to us, embracing us in the namaste style and seems to be very keen to keep up contacts with us. It is wonderful to meet a great scholar, who could be my father, in the full brilliancy of his spiritual forces! His kindest regards and scientific blessings to you."

To Dr. Sharada Rani: "To-day, the postman delivered a gigantic book parcel with Indian stamps. How can I thank you? How wonderful to receive this de-luxe publication for my library! It is a real miracle among all Buddhist publications. From all my heart I congratulate you, Sharada Rani, for all your successful efforts! May this glorious publication bring Luck and Happiness to you and your family! It is a most auspicious present for me and I am longing for nothing else, than to be able to exhibit the beautiful plates, together with all your other marvellous publications in a big hall dedicated to Sharada Rani and Lokesh Chandra, the great Indian promoters of Buddhist Thought and Art! Only a few people will be able to realize all your labours and efforts which are hidden behind the screen of every day life. But, seeing the great success, one never should forget about the greatest exertions which made it possible. I, indeed, do *admire* you!" (6 July 1977).

"I am sitting here on my writing desk looking at Dr. Sharada Rani's wonderful golden book *Buddhist Tales of Kashmir in Tibetan Woodcuts* and "*I see*" the contents of this admirable work exhibited on the walls of my future entrance hall, the ceiling of which will be graced by your maṇḍalas in black and white... It is a dream only, but some times my dreams become reality. Give my love to your learned wife, Dr. Sharada Rani, I am so happy that she is now represented in such a wonderful way in my library."

"I just came back from Munich, where I was invited for the gala opening of the exhibition in the "Haus der Kunst": *Tibet: Kunst des Buddhismus*. It is a gigantic show with rare and most ancient pieces from the Eremitage in Leningrad concerning Tanggut treasures (older than 1227!), from Paris (Musée Guimet), from America (the famous Kashmiri Buddha, seeming to be the most published big bronze of the whole field), etc. One of my golden thaṅkas is also exhibited and everybody embraced me (I think most of the so-called brother-kisses being intended for my collection)" (7 Aug 1977).

"Thanks for your spontaneous spirited visit. You fell from heaven as a Gift of the Gods, just at the right moment to become the very Life of our small Eurasian party to which you gave lustre, brilliance and radiant beauty. You came as a glorious kalyāṇamitra to our strange Lokāloka, World or No World as part of the Alpine and Himalayan mountain chains, which arose simultanously from a churning of an ocean—once—circling round the earth.

"You are our Great and Admired Inspirator and unifying Promotor and Protector in our shrinking spiritual world where inner values are in danger to be crashed by gigantism, hectic hurry and shrill noice. According to the Lord of the World and the Moon, Lokeśvara and Chandra Somanātha in One, New Year had to be celebrated in the middle of February 83 and you are the Auspicious Mentor and Mahāguru of my "Blankayāna" teaching me how to overcome the obstacles of a long life. All my very best wishes for long life, happiness and inner and outer success on all levels of work and consciousness, are always with you and your family.

"And, thanks for the beautiful dedication you have written in my guest-book. You have the genuine Power of the Word with inspiration prompted by divine influence—your words becoming a mundane echo of the Cosmic Sound ..." (22 Feb 1983).

Tanggut studies. Prof. Eric Grinstead of the Scandinavian Institute of Asian Studies, Copenhagen (Denmark) arranged the photographic enlargements and microfilms of Tanggut manuscripts obtained by Prof. RaghuVira from China and the USSR. The Tanggut xylographs and manuscripts contain fascinating details about the early history of the art of printing.

Tanggut sutras. Prof. Eric Grinstead spent the months of February and March 1971 in New Delhi working on the preservation of the texts of the Buddhist sutras blockprinted in the Tanggut kingdom of Hsi-hsia. Copies of these are kept in the International Academy of Indian Culture. During his former visit to India in March 1970 Prof. Grinstead compiled a short title list of the texts. The Academy and the Scandinavian Institute of Asian Studies hope by joint efforts to arrange for their early publication (Newsletter of the Scandinavian Institute of Asian Studies, Copenhagen, Mar1971, no.4).

Presented a set of *A New Tibeto-Mongol Pantheon* to the Institute of the History of Art of the Ministry of Culture, Moscow, which had been requested for by **Prof. Tulayev**, the leading Soviet expert on Indian art history. Acknowledging receipt of the volumes, the Director O.A. Shvidkovsky termed it an "immensely Great work".

Nepalese art. On 20 Aug 1969 Mrs. L. Boulnois of the Centre d'Études Nepalaises, Musée de l'Homme, Paris and Mr. L. Francis Edmunds of the Emerson College, Forest Road, Sussex (UK) visited me to acquaint themselves with the profusion of pantheonic hypostases wherein the Tantric world of gods, goddesses and gurus is expressed in an exuberance of forms.

Jeane Dixon was one of the most phenomenal women of the United States whose psychic visions lift the curtain on tomorrows. By her uncanny gift of prophecy, she had been in the national limelight for a quarter of a century. Two large sheets containing 300 divinities and teachers of Vajrayāna, reproduced from a Tibetan xylograph, were presented to Mrs. Dixon by Mr. J.J. Blomeyer. He wrote: "I sent your wonderful pictures to Jeane Dixon and judging from her letter which I enclose she was obviously thrilled to receive them." Mrs. Dixon says: "Thank you, on behalf of professor Dr. Lokesh Chandra, Director of the International Academy of Indian Culture, for sending me the fascinating sku.brñan brgya.phrag.gsum and sku.brñan sum.brgya. I shall look forward to meditating on this mysterious pantheon.

"Too, the drawings are so unique that I plan to have them framed so all can see ... and study ... them. Professor Chandra's name will appear as the donor of these fine drawings."

Johann J. Blomeyer used to write to me from the different countries he was posted by the German Foreign Office to announce his discoveries. He wrote from Chevy Chase, Md (USA) on 10 Dec 1971: "We often think of you and my heart is full of gratitude for all the wonderful help you have given me. I consider your *Tibeto-Mongol Pantheon* worth its weight in gold." From Alexandria, Egypt on 10 Apr 1970: "I have recently had the good fortune of acquiring an image of Sangdü (Guhyasamāja) and duly found out its mantra in your wonderful New Tibeto-Mongol Pantheon. What a treasure trove this book is". On 11 Apr 1974: "I shall never forget when I first saw the Tibeto-Mongol Pantheon (it arrived on my desk in New Zealand *without* having been ordered!) and realized that Vols.8 and 9 contained all the precious mantras which have served me so well with my bronzes in the meantime." Two years later on 2 Feb 1976: "As you can imagine both I and my friend were thrilled to receive your letter with the explanation of the two maṇḍalas.

"Thank you ever so much for the trouble you took in deciphering this text with the mantra of Jambhala. Strange to say, ever since Dr. Kähler acquired this bronze (with the mantra in it) he has been extremely lucky discovering the most rare Buddhist bronzes in the Alexandria antique market. It seems that the image and the mantra of Jambhala acted as a strong magnet to attract what his heart desired!

"I often get letters from friends in the United States who have bought Tibetan images and ask me for their mantras which I can easily supply thanks to the precious volumes VIII and IX of your Pantheon and the slides for the Three Hundred Images.

"Your ears should have been ringing often as we sing your praise, being the only living person ever to have bothered to publish the most essential mantras and thus opening the way to Western people to make use of these precious Tibetan images:" Six days later (27 Feb 1976): "It is strange that ever since he bought the Chinese Amitābha (with the Jambhala Maṇḍala in it) Dr. K. has been "swamped" with the rarest of bronzes. There are five images from ancient Thailand, of top quality workmanship (Chieng Saen, Sukothai, U-Thong periods) which are so rare that you could not get them in Bangkok for love or money. And then, the other day, his greatest wish came true: a statue of Khadiravaṇī Tārā which he had been longing for. How this bronze found its way into the Alexandria antique market is a mystery to me, but it is certainly the most elegant and beautiful image I have ever seen (15cm high) with base plate and a lotus throne fully worked around the figure.

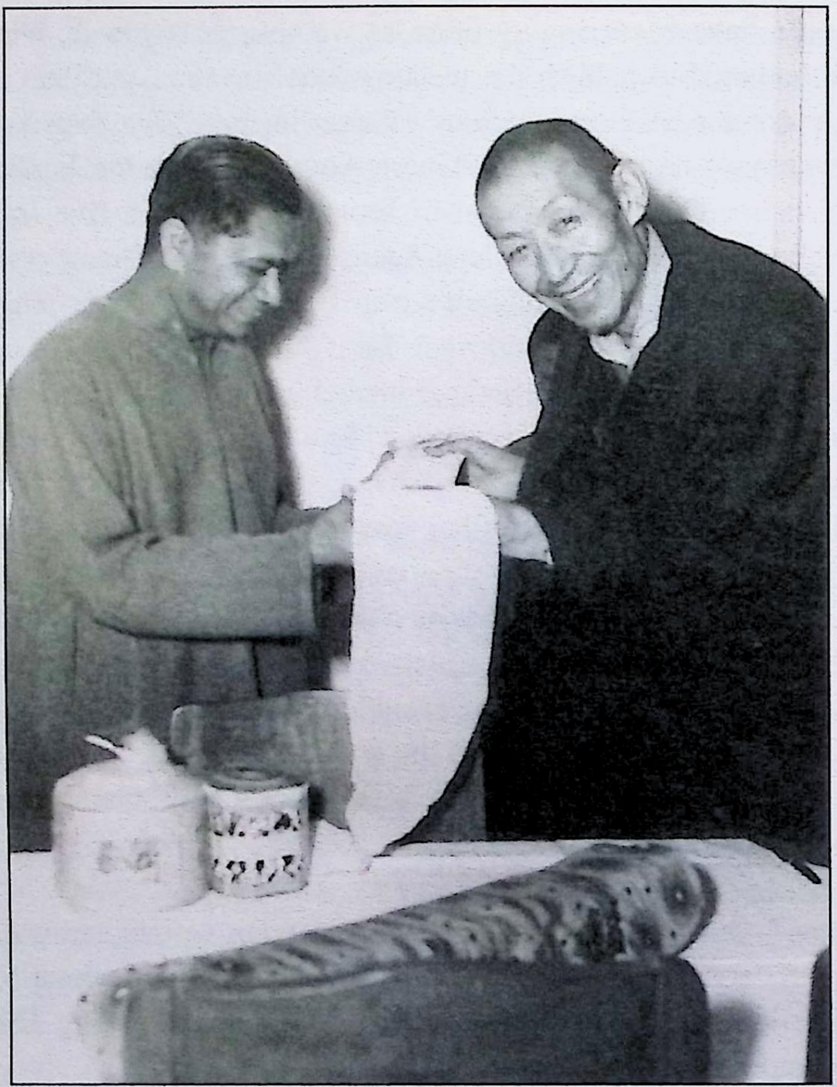
"So perhaps the Maṇḍala of Jambhala has lost nothing of its potency, making his dearest wishes come true?"

The last letter is dated 3 Jan 1977: "What an absolutely fascinating New Year's card! To see all these wonderful Buddha and Bodhisattva images reminded me of your precious "The Three Hundred Gods" and made me wonder whether there are also "Mantras" for them? Did the ancient Japanese read Sanskrit or did they transliterate the sounds of the mantras like the Chinese? Once again many thanks for all your help in the previous year and may this new one bring you great success in your wonderful work!"

The dynamics of Indo-Asian art. Students of art, young writers and poets were coming to understand the inner movement, the power, the dynamics of the Tantric art of Tibet. A young American poet Philip Hammial was moved to see the xylograph depicting Three Hundred Icons and he devoted a poem to them, and dedicated it to me.

The Tutor of H.H. Dalai Lama. Yongdzin Trijang Rinpochche sent his blessings: "I am praying for your success in your study of Tibetan culture and your health."

Sanskrit manuscripts from Tibet. In Dec 1969 I got on loan two Sanskrit manuscripts on palmleaves which hail from the Narthang monastery in Tibet. From the script they can be dated to about the 9th–10th century. The script clearly shows that they originated from an East Indian monastery. There are marginal annotations in Tibetan which would go back to the lotsavas, that is, the great masters who translated Sanskrit texts into Tibetan and were therefore venerated as harbingers of all that is good and great in the Land of Snows. One of the manuscripts is the Kālacakra-tantra, which has held a preeminent position in Tibetan culture. It can be the original manuscript used for the Tibetan translation and thus it is of unique historic importance. The second palmleaf is the story of a maid called Kāśī-sundarī in Sanskrit. It is a new discovery



Guru of H.H. the Dalai Lama with Prof. Lokesh Chandra at the Academy in 1965.

of a Sanskrit prose work. Prose texts being fewer than metrical ones, it has a special place in Sanskrit literature.

Index locorum tibetanicus. Prof. Walter Simon wrote on 28 Jun 1970: "Please accept my sincere congratulations on the completion for press of a further 12 volumes. No doubt this will be of great assistance to Tibetan scholars. I am taking your letter to Japan where I shall be ... I intend to suggest the compilation of an *Index locorum Tibetanicus*, which will be a digest of references to passages in which less frequent Tibetan words occur in the Tibetan Tripiṭaka. I have hinted at that in my paper to the Philological Society (Trans.1964:100f)."

Funding by IKS-MoE

The methodology of cataloguing Tibetan manuscripts. In April 1970 Mr. Edwin Bernbaum of the Harvard University spent some time to study the technique of descriptive listing of Tibetica from printed catalogues and from practical experience on Tibetan xylographs. Thereafter be proceded to Solo Khumbu (Nepal) to list Tibetan materials in the Thangboche Monastery.

Study of the Tibetan language. A young Irish scholar Mr. Kevin Roderic O'Connor had been studying modern languages at Trinity College, Dublin, but decided to change to Anthropology and Linguistics to get a place in the School of Oriental and African Studies of the University of London. He did a preliminary course in Tibetan language with me.

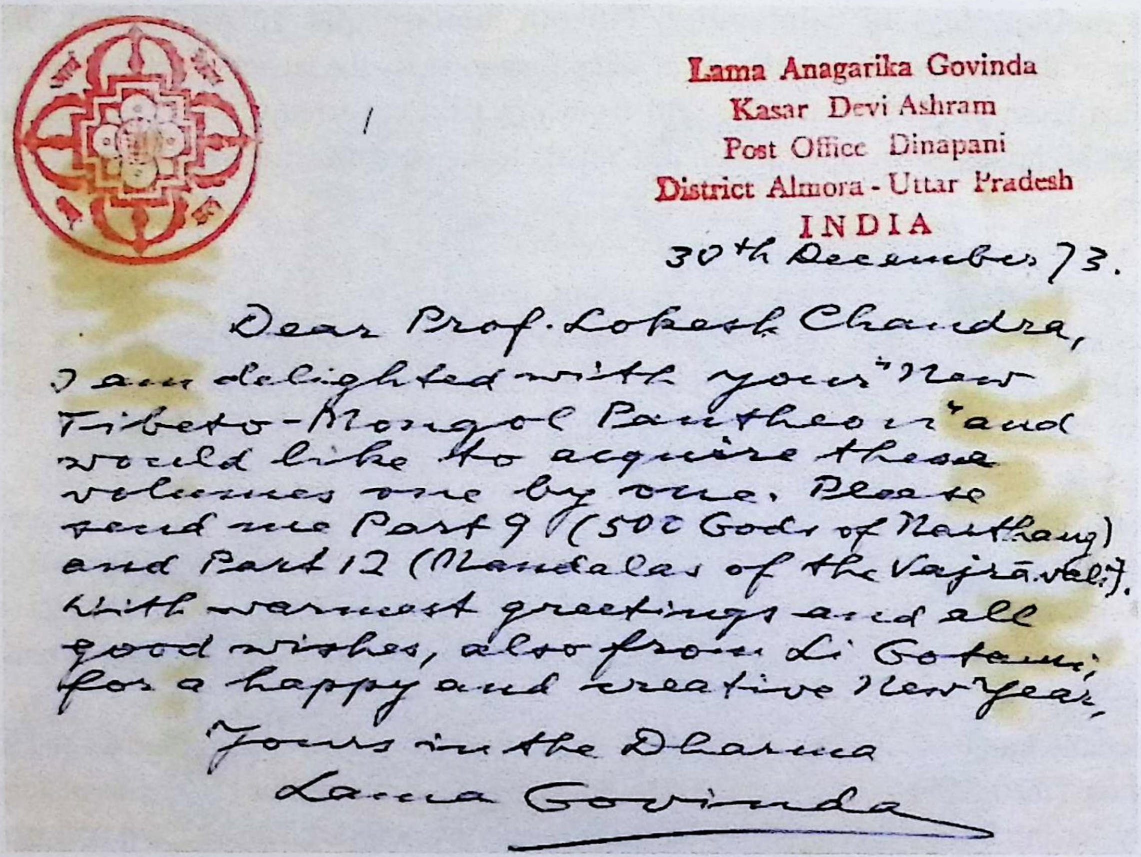
Art of maṇḍalas. In April 1970 Mrs. Charmion von Wiegand, an artist from New York, came to study Tibetan painted scrolls. She has held several one-man shows of her paintings and also participated in group exhibitions. She has been the President of American Abstract Artists in 1950–53. She made a study of the line-drawings of the Tibetan maṇḍalas for their details.

Venerable Lama **Anagarika Govinda**, founder of the Arya Maitreya Mandala and a leading authority on Tibetan Buddhism, writes: "Thank you very much for your kind letter of July 23 and especially for the beautiful illustrations of 300 Tantric divinities of Tibet, which will be of great value for my iconographical studies. I very much appreciate your kindness to send me this excellent and useful publication of yours.

"I also greatly admire the *Maṇḍalas of the Tantrasamuccaya* published by you, and I should have very much liked to buy a copy of it. What a pity that it is out of print! It would be a wonderful task to publish also the Tibetan texts of the sādhanas in which these maṇḍalas are fully described with their colours, mantras, dhāraṇīs, etc. But I realize that this would be a gigantic work, which only few people would be able to appreciate".

Tibetan texts. Dr. R.H. Poelmeijer of the Institute of South-Asian Archaeology, University of Amsterdam (Holland) wrote: "It turned to be very hard indeed to find Tibetan and (Classical) Mongolian xylographs and other books. In Europe hardly any material can be had, only sometimes with the help of Good Fortune. That's why the learned series edited by your honoured father in the past and nowadays under your scientific supervision provides us with rare and important treasures. I can do nothing but express my gratitude for this work".

Buddhist architecture. Prof. Do.ba.vinh, a UNESCO Fellow, was directed by Dr. D.G.A. Boutaev of the Regional Centre of UNESCO to visit me to obtain materials on Buddhist architectural patterns. He came in July 1970 to take photographs of the Buddhist monasteries of Buryatia. I have small-scale models of the Ivolginsky and Aginsky monasteries of Buryatia and of



Lama Anagarika Govinda
Kasar Devi Ashram
Post Office Dinapani
District Almora - Uttar Pradesh
INDIA

30th December 73.

Dear Prof. Lokesh Chandra,
I am delighted with your "New Tibeto-Mongol Pantheon" and would like to acquire these volumes one by one. Please send me Part 9 (500 Gods of Narthang) and Part 12 (Mandalas of the Vajrāvali).
With warmest greetings and all good wishes, also from Li Gotami, for a happy and creative New Year,

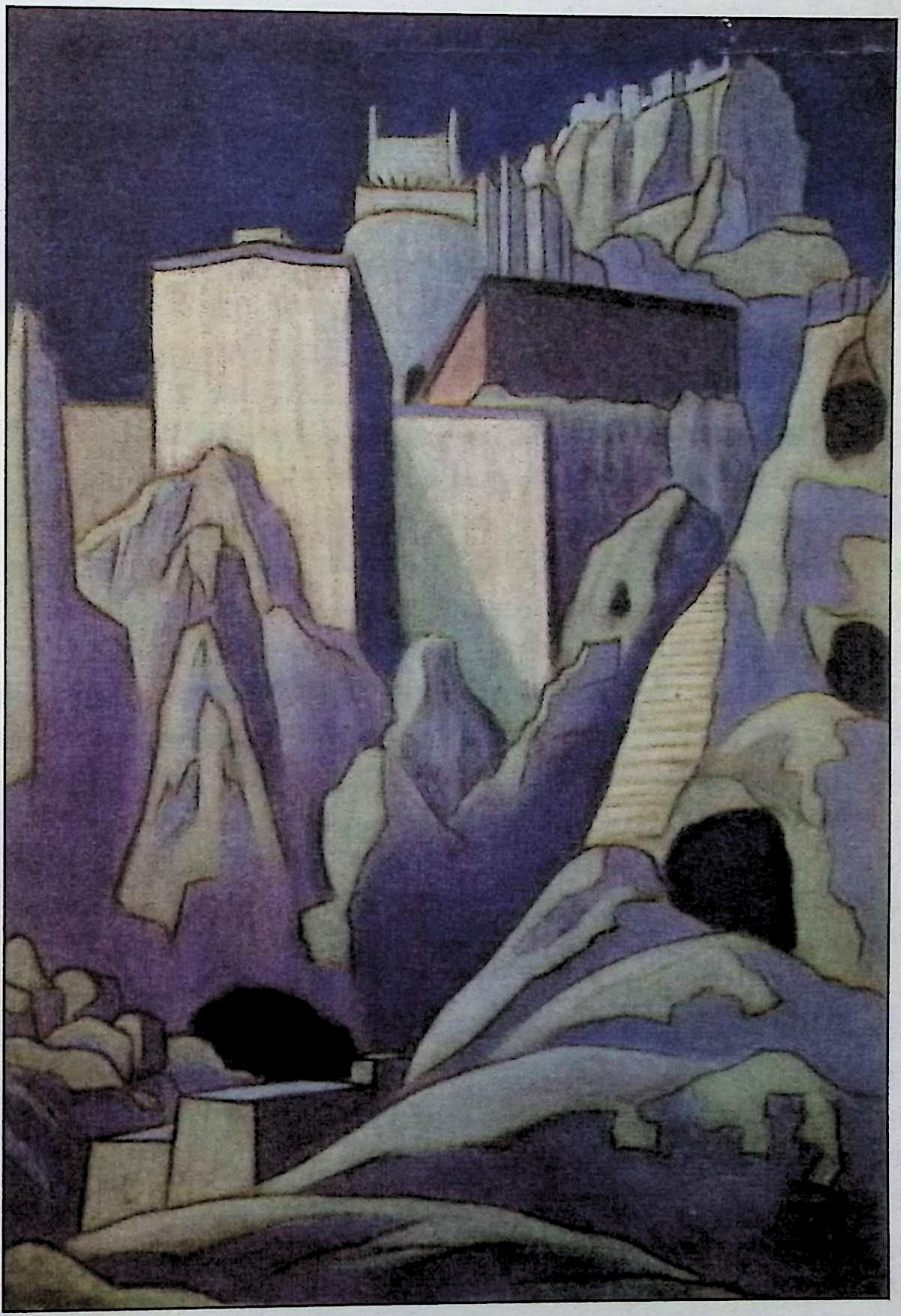
Yours in the Dharma
Lama Govinda

the Chita Region. Before his departure he wrote: "I am very sorry that my stay in India is so short and because of this, I could not keep myself in touch with you in order to benefit by your knowledge and to enjoy from your very rich, precious collection on Buddhist arts. Would you please, Dear Sir, accept my warmest thanks for all documents you have given me at our last meeting."

The Director of the **Sven Hedin Foundation** and the Curator of the Asian Department of the National Museum of Ethnography, Stockholm (Sweden), Dr. Bo Sommarstrom was on a visit to India in connection with the five-year UNESCO project on Buddhist Art. On 23 Oct 1970 he called on me alongwith with Dr. Robert of Klinboborg of the Anthropology Department of the University of Stockholm. The two scholars were to conduct a pilot research project in a Himalayan village on Buddhism in relation to life. Dr. Sommarstrom is an anthropologist of international repute and he was invited in 1971 to conduct a survey on reindeer hunting in Mongolia.

Dr. Sommarstrom spoke of the collection of Lamaist xylographs and manuscripts preserved in the Sven Hedin collections. They were being catalogued by Helmut Eimer of the Central Asian Seminar of the University of Bonn. They number about 1800 titles including duplicates and the Lhasa Kanjur. Dr. Sommarstrom further said that over 200 woodcut Buddhist illustrations were

Funding by IKS-MoE



Temples of Tsaparang in moonlight by Lama Anagarika Govinda.

collected by Seven Hedin from Mongolia and China. While texts and paintings were being catalogued there was no one to identify these woodcuts.

Dr. Geza Bethlenfalvy of the Academy of Sciences, Budapest (Hungary) was on a visit to India under the cultural exchange program of the UGC. He was going around India to survey manuscript resources and scientific researches on Tibetology. His special interest was **Pañcatantra tales** in Tibetan, on which he had written a few articles in the *Acta Orientalia Hungarica*. He was devoting his time to Tibetan nīti poetry and commentaries thereon, in relation to Sanskrit. He visited me on 24 Oct 1970. He was pleased and astonished "beyond my wildest expectations" to see the collection of Tibetica at the Academy and also to acquaint himself with the scientific researches here.

Blessings of the Guru of His Holiness the Dalai Lama, Yongzin Trijang Rinpoche. "I received your kind letter and I was very glad to receive the book of Kongtrul Yonten Gyatsho. Its came out very clear and so nice. Thank you very much for your good effort. I shall offer prayers for you to keep in good health, live for long life and for getting good result of your wonderful work. With very best wishes and hundreds of greetings."

Photographic archives of Buddhist art. Prof. Eddy Novarro and Mrs. Nana de Craiova visited me on 19 Nov 1970. They were from the Himalayan and Central Asian Archives, Art and Culture Photo-Films, International Activity with Museum and University, Rio de Janeiro, Brazil. They had conducted two expeditions to Ladakh and Sikkim and a 'mini-expedition' (as they put it) to Dharmasala to witness, record and film the initiation of the Kālacakra-tantra by H.H. the Dalai Lama. In Ladakh they photographed bronzes, thaṅka scrolls and ceremonies, besides tape-recording different pūjās. Earlier, they had taken about 25,000 photographs in the Buddhist monasteries of Japan. Their efforts to build up a photographic archives of Buddhist art and religion in Brazil is an event of world-wide importance. In the future they intended to go to Bhutan and to Mustang in Nepal.

Prof. Novarro was wonderstruck at our activities. He said: "Everywhere in Europe I have heard so much about your revered father, yourself and your wonderful work that it would have been criminal to leave India without seeing you. I tried to contact you so many times on telephone, but you were away to Japan, Nepal, and other countries, true to the traditions of your father. Your venerable father has left a wonderful impression in Europe. You are continuing his activity. It is fortunate for your father, and it is your good destiny. They are the today and yesterday of your great father. It is so wonderful to be here, to see you and your father on photographs. Your father must have been a poet, a man of vision and action". Prof. Novarro was deeply moved to see the research projects going on and exhorted me to continue the work day and night with the vision and dedication of my father.

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Nepalese paintings and manuscripts. On 3 May 1970 Shri Purnaharsha Bajracharya, Deputy Director General of Archaeology in Nepal came to discuss the exchange of publications. Various scholars of Nepal were in need of the Śatapiṭaka publications. The Department of Archaeology of Nepal was taking steps to conserve important art treasures. Two chemists were busy treating the fresco paintings in the Bhaktapur Palace and the Kumari Mahal of Kathmandu. Later on they were to be engaged in the conservation of the 108 images of Avalokiteśvara which were in the Machandar Vahal. These were brought to the Department from the monastery (vahal) and were being replaced by new reproductions in wood to keep the sacred symmetry of the temple-scape. The work was being done by traditional chitrakaris who are still able to copy out ancient woodwork and paintings.

Ancient Nepalese manuscripts were being looked after in the National Archives of Nepal which has about 20,000 of them. The Archives were putting the collection into order and they had got back the ms. of the Kālacakra-tantra from Prof. Tucci to whom it was loaned in the 1920s by H.E. Kesar Shumsher. The manuscript is on yellow paper. Besides the National Archives there is the library of the former Rajguru which has been converted into the National Library at Patan. The library of H.E. Kesar Shumsher has also been taken over by the Government of Nepal. The manuscripts at the Archives were to be microfilmed by the German Oriental Society, Marburg. Dr. K. Voigt of the State Library, Marburg was looking after the administrative side. Prof. Dr. Klaus Janert of the Köln University was to supervise the microfilming.

The Nepalese Department of Archaeology has no illustrated ms. of the Sādhanamālā! One rare copy was reputed to be in Patan. It is taken out once an year in the month of śrāvaṇa.

Belgian art historian. Madame J.P. Schotsmans was the scientist incharge of the section on Indian Art at the Museum of Fine Arts, Brussels (Belgium). She was also teaching Indian Art at the University of Brussels. She has written on the "Tree in Ancient India in the Time of Kālidāsa." She came to India on the invitation of the Government of India. On 5th Dec 1970, she visited me. As she lectures at the Universite Libre de Bruxelles on Asiatic Art she was particularly impressed by our researches on extra-Indic idioms of Indian Art.

I purchased the **Sgrub.thabs kun.btus** or Sādhana-samuccaya, a collection of sādhanas and related texts of the Vajrayāna traditions of Tibet. It is a photomechanic reproduction in 14 volumes from the original xylographic edition of Derge. It is one of the last and most brilliant cultural monuments produced by the Ris.med school of Khams, a tradition fostered by Ḥjam.dbyaṅs Mkhyen.brtseḥi.dbaṅ.po (1820–1892) and Ḥjam.mgon Koṅ.sprul Blo.gros.mthaḥ.yas (1813–1899). In these 14 volumes one finds ritual texts belonging to all the greater and lesser traditions of Tibetan Vajrayāna. It is a rich source for Lamaist iconography. This compilation was conceived by Ḥjam.dbyaṅs Mkhyen.brtseḥi.dbaṅ.po and was completed by his disciple Ḥjam.dbyaṅs Blo.gter.dbaṅ.po after the master's death. The blocks for xylographing this collection were carved at Derge.

Funding by IKS-MoE

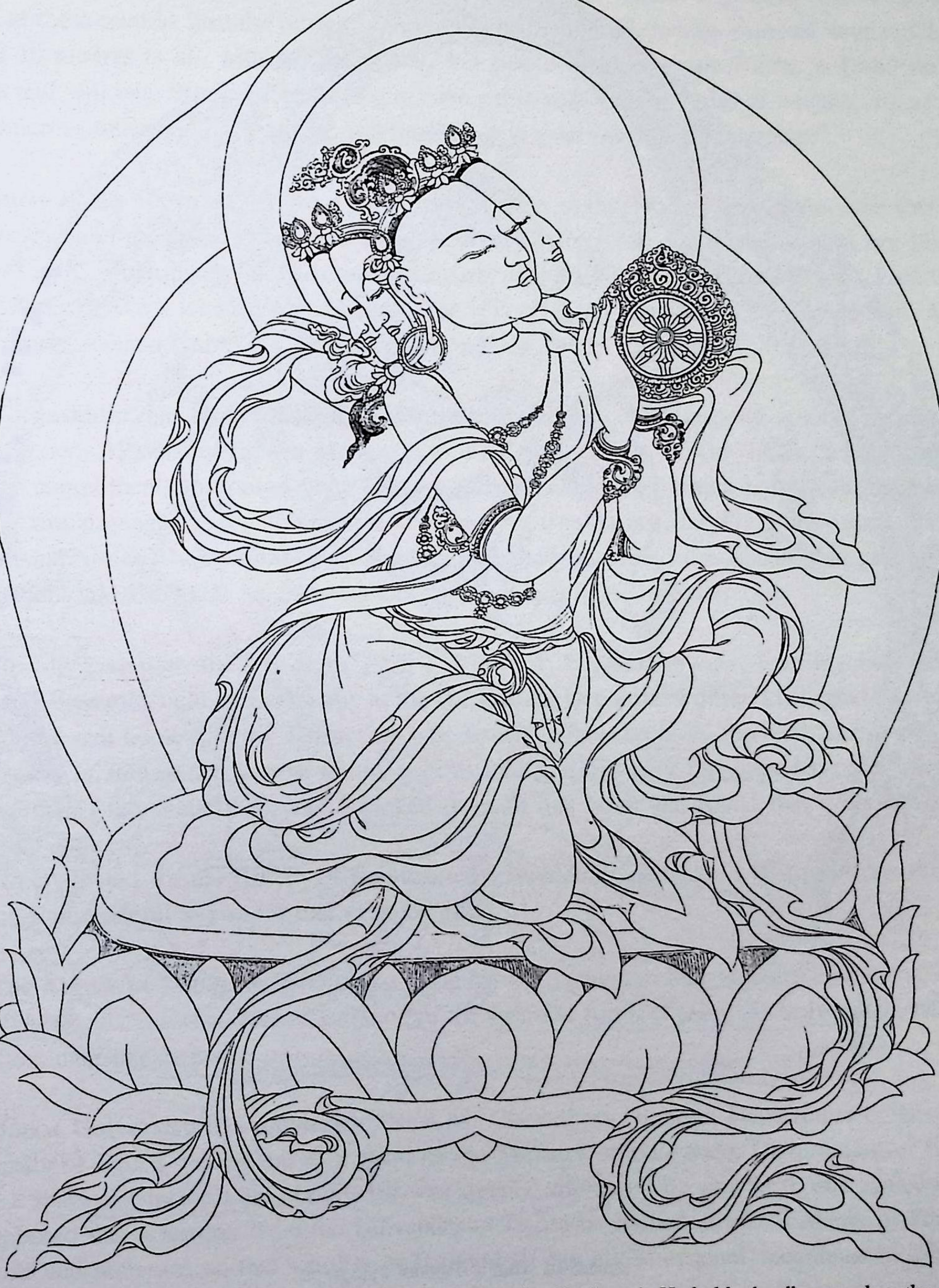
A second important acquisition of 1970 was the original xylographs of the complete works of Chu.bzaṅ bla.ma. They contain a summary exposition of the Lam.rim chen.mo, guruyoga, how to remove harmful effects of wine and tobacco, and several minor writings.

The original xylographs of the collected works of **Śes.rab.rgya.mtsho** in eight volumes were acquired. They are important for the *tho.yig* which is an autochthone bibliography of books which were already rare and of extraordinary value in the Lamaist world of the 19th century. A.khu.rin.po.che Śes.rab.rgya.mtsho was more commonly known by his Sanskrit name Prajñāsāgara. He lived from1803 to 1875 AC. The complete works were xylographed at the Mdzod.dge monastery in the Amdo region. The xylographing of this sumbum lent a special significance to the monastery. The first volume begins with a biography of the polygraphist. The collection has several texts devoted to the drawings of masters and deities, and a manual for depicting the maṇḍalas of the Vajrāvalī and Kriyā-samuccaya. The seventh volume in 567 folios sets forth the lineage of various Sutras and Tantras. The final volume has a *thig.rtse* or drawing manual, followed by annotations on Sārasvata grammar, thus giving an idea of the vitality of Sanskrit studies in the Xinjiang region as late as the 19th century.

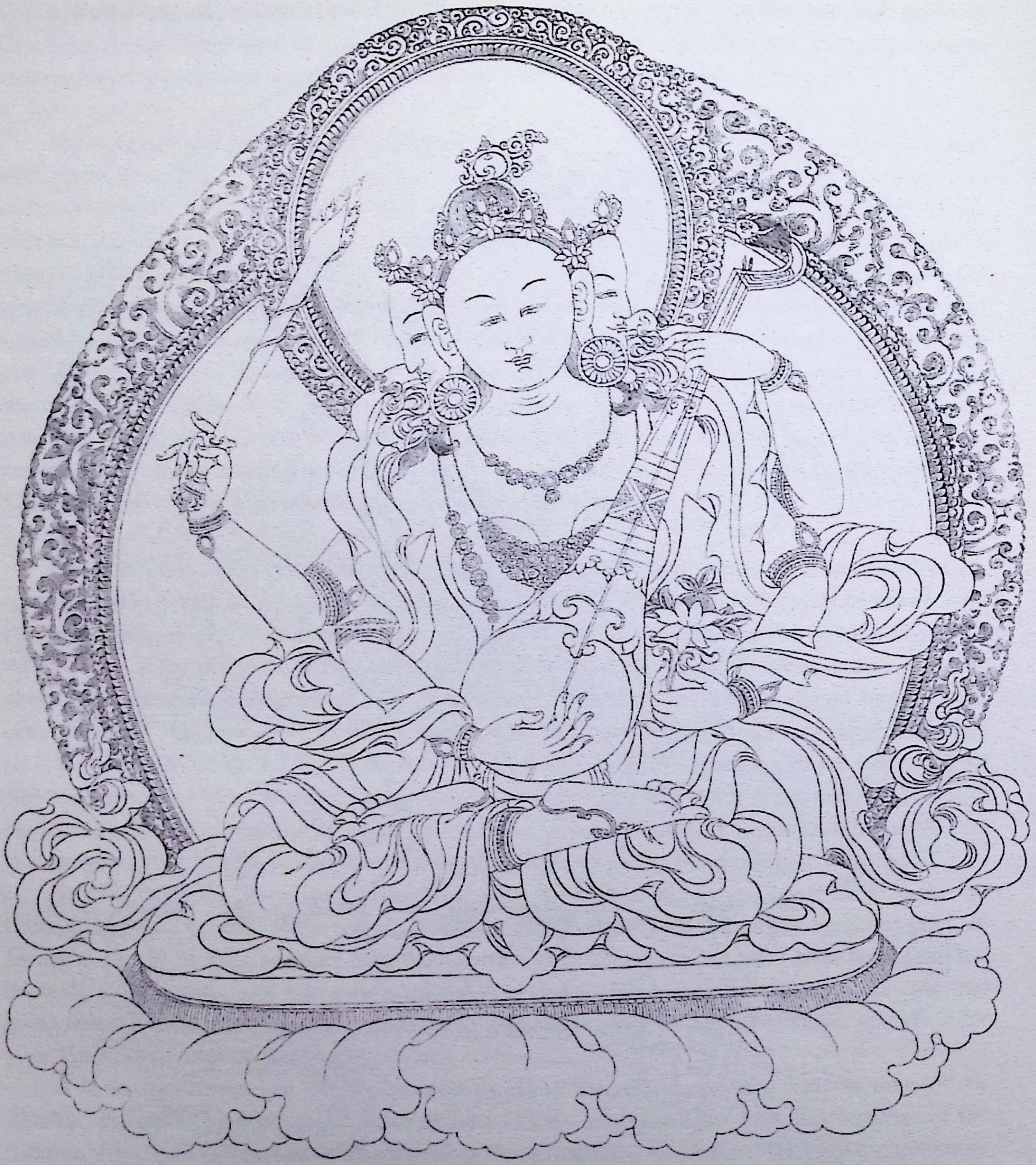
Brahmā and Sarasvatī in Tibet. Brahmā and Sarasvatī were iconically described in the sādhana-mālā of Panchen Lama Phyogs.las.rnam.rgyal entitled *Yi.dam.rgya.mtshoḥi sgrub.thabs rin.chen.ḥbyuṅ.gnas.kyi lhan.thabs rin.ḥbyuṅ don gsal*. This work is of interest for the history of art as it gives the complex details of 500 icons in their meditational context. Large size line sketches of Brahmā and Sarasvatī were reproduced from them in 1971 to obtain international cooperation for the publication of the complete text. They were appreciated everywhere, e.g. Prof. Dr. J.E. van Lohuizen-de Leeuw of the Institute for South-Asian Archaeology of the University of Amsterdam wrote: "The postman came in a few minutes ago with your letter and the beautiful pictures. I hasten to acknowledge receipt and to thank you most cordially for the delightful present. We are going to get them pasted up and will hang them on the walls in our new institute".

Dr. Nik Douglas: "I was very happy to receive the various things you have so far sent....the Brahmā and the Gaṇapati large posters, and then just recently your extremely beautiful book of Japanese Tantric mudrās, together with the mantras. Very interesting indeed. I have been studying the book quite intently, and it is quite remarkable to find such complex and 'esoteric' mudrās, and so complete with the mantras. I look forward to your larger work in this field. Thank you again for your kindness in sending it along.

"I have, however, taken the liberty of using six of the miniature block reproductions of the Siddhas, printed in your charts of Three Hundred Gods, as illustrations to a dozen stories of the Siddhas, which are being used as an editorial in the spring issue of Chakra. They are the miniature wood-blocks of Nāgārjuna, Saraha, Śavari, Tilopa, Luipa, and Milarepa from Prof. RaghuVira's *Souvenir of Tibet* (a copy of which you so kindly presented to me when we first met.)



Brahmā (Tib. Tshaṅs.pa) the personified form of Immensity (*brahman*). He holds the dharmacakra, the cosmic movement manifesting the Eternal Law.



Sarasvatī from a Tibetan xylograph.

"Then there is that beautiful book of Japanese mudrās. I would very much like to show two pages of these mudrās (just the mudrā, with the mantra by the side) in the summer issue of Chakra. About 10 mudrās in all, with the mantras by the side in Roman script. I'll be in Delhi early in March and will take the opportunity of going over this with you, and also of feasting my eyes on the numerous treasures that I'm sure you must have in your magnificent Institute."

Sutra of 42 Sections. We are getting your Bu.ston in the Tibetan department here (actually the library) and are all grateful to you for your excellent work. I am working on my PhD in Mongol and Tibetan using the *Sutra of 42 Sections* as a dissertation. For my Master's I am using your Hymns to Tārā which you so kindly sent several years ago." (Stanley Frye, Uralic Altaic Department, Indiana University, Bloomington, Indiana, 3 Sep 1971).

Ratnasiddhi. Dr. Mrs. Charlene McDermott, Ass. Prof. of Philosophy at the University of New Mexico, Albuquerque, New Mexico paid a courtesy call on 11 Oct 1971: "I have come to pay my compliments to you on your *Tibetan-Sanskṛit Dictionary* which is my constant help in tracing out passages in the Nyāyabindu. She was translating the Tibetan commentary of Rgyal.tshab on the Nyāyabindu into English. She had translated the Kṣaṇa-bhaṅga-siddhi of Ratnasiddhi under the title *An Eleventh Century Buddhist Logic of Exists*.

During a visit to the USSR in 1972 I met Prof. B.I. **Kuznetsov**, who teaches Tibetan language, literature, culture and history at the Far Eastern Department of the Leningrad University. On return I sent books to Prof. Kuznetsov who wrote: "I have received the book *The Sources for the History of Bon* which you so kindly sent to me. Ela! my poor language have not words to express how I am grateful to you! I looked through this book and found that it contains very important sources".

"Many thanks for the History of Buddhism by Tāranātha. Tāranātha's History is for constant use and I am grateful to you for this valuable gift."

The Annals of Lho.brag by Dpaḥ.bo.gtsug.lag were edited in four volumes by me under the title *Mkhas.paḥi.dgaḥ.ston*. Mrs. C.L. Hoog of the Instituut Kern, of the Rijks-universiteit, Leiden undertook their translation.

Dacca University (Bangladesh). Dr. A.M. Chowdhury, Reader, Department of History, University of Dacca, visited me as a guest of the Ministry of Education, Government of India. He is a specialist in the Pāla period. He was deeply impressed by our work and collections. He proposed that a lecturer from the University of Dacca be trained at the Academy in Tibetan language and literature, so that scholars of Bangladesh can utilise original documents in Tibetan on the history of Bangladesh.

Iconometry of Srilanka. Bhikkhu L. Chandaratana of the University of Lancaster (UK) came to see me on 17 Feb 1973 to familiarise himself with the Academy's research programs on the iconography of Lamaism and Japanese Buddhism. He was particularly interested in *The Buddha and Bodhisattva in Indian Sculpture* by Prof. RaghuVira (the Founder of the Academy) and his disciple Chikyo Yamamoto. It is the only iconometric study ever carried out on Indian sculptures. It provides a sure basis for the correlation of the theory of śilpaśāstras with actual practice. Bhikkhu Chandaratana was working on the Buddhist iconometry of Srilanka on the basis of ancient texts like 'Mañjuśrī' and 'Śāriputra' both of which are śilpaśāstras with particular emphasis on iconometrics. These texts were written in Sanskrit in Srilanka and they are invaluable for a history of technical sciences. While Śāriputra has been edited by a scholar of the Göttingen University, Mañjuśrī remains unedited. The text is named in honour of Mañjuśrī the creator of iconometry. Bhikkhu Chandaratana will utilise these and other Srilankan Sanskrit works like the Rupāvaliya by Vajiranyāna and the unpublished Vaijayanta-tantra of more than a 1000 ślokas in extent, earlier than the 15th century and written in Sanskrit with a Sinhalese commentary.

History of Buddhism in Mongolia by Dharmatāla. "What should one say when seeing all the spiritual and cultural treasure of Asia collected in one place? What words should be used to express the admiration I have for the Academy? I was in India only half a year, but the most unforgettable part is the time I spent here. I express my deepest gratitude for Prof. Lokesh Chandra, who helped me a lot not only in acquiring knowledge and getting books, but which is the most important to establish my interests and to make me stand on my own "would-be scholarly" feet. I bow my head to the sacred memory of Prof. RaghuVira, I praise the Academy and I wish it works for all time for the benefit of all the people of the world". Piotr Klafkowski, Poland (6 Mar 1973).

Piotr Klafkowski came to India under the Indo-Polish Cultural Exchange Program in 1976 to study Buddhism, Tibetan and linguistics at the Department of Buddhist Studies of the University of Delhi and stayed at the Academy to work with me and to avail of the extensive library of Tibetology. He started his research on the History of Buddhism as narrated by Dharmatāla. The essential part of the project was the English translation of this history of Buddhism in Tibetan. It is one of the rarest Tibetan historical texts, as it exists in a single copy in the world. This unique copy was loaned to the International Academy of Indian Culture by the Bandido Hambo Lama of Buryatia. Its translation throws new light on the role of India in the cultural development of Mongolia. It also reveals new data concerning the Mongolian translations of Buddhist texts.

Due to the bad state of preservation of the original copy of the text, the chronicle was highly difficult to read and had to be transcribed first. The work of transcription and restoration of the text took much more time than originally estimated. Only when the transcription by Gene Smith was ready, Klafkowski could proceed with its translation into English.

"First of all please accept my deepest gratitude for the unforgottable days I've spent in the Academy. Staying in Moscow, I bought the reproduction of Roerich's *Tibet*. It's now hanging in my room, together with the Mahākaruṇā-garbha-maṇḍala and the giant Mahāvairocana. All this reminds me about the time I've the honour of working in your Academy. Sometime in November my father will contact you from New York as regards Bu.ston's Volumes 1-5 on the Kālacakra-tantra. May you and the Academy live long! (27 Apr 1973).

प्योत्र क्लफ़कोवस्कि

"I reached Poznan on the 29 Sep 1979, tired but very happy. I brought a treasure—Petech's *I Missionari Italiani nel Tibet e nel Nepal*—the only copy still in print, and the only one in Poland. I am getting fascinated with the figure of Desideri. Like you, I am learning Italian to read the works by Tucci and Petech.

"On my last day in Budapest I got the xeroxed pages of the chos.ḥbyuṅ Mkhas.paḥi. dgaḥ.ston—your edition—which were missing from the copy you once completed from stray sheets for me. Now it is fully complete, bound, and being used almost every day" (11 Oct 1979).

प्रोफेसर जनार्दनप्रसाद श्रीवास्तव, रीवा (मध्यप्रदेश): मेरी प्रेरणा के स्रोत, मेरे पथप्रदर्शन के प्रकाश-स्तम्भ, अनन्य विद्वान् एवं भाषा-मर्मज्ञ, परम श्रद्धेय पूज्य डॉ० रघुवीर का चित्र आपके सौजन्य से सुलभ करने में कृतार्थ हुआ। आपने मेरी चिरकालीन साध पूरी कर दी। अपने अध्ययन कक्ष में उनके चित्र का अभाव मुझे बहुत व्यथित करता था। अब इस चित्र के माध्यम से मुझे उनका आशीर्वाद मिलता रहेगा।

300 Icons. Emperor Ch'ien-lung's two scrolls of the 300 Icons are conserved at the department of anthropology of The American Museum of Natural History, New York. Dr. Carin Burrows showed them to me during a visit to this Museum which has a fair number of other objects from the period of Ch'ien-lung. I identified the two scrolls for the first time and give my charts of 300 Icons to Mrs. Burrows to identify the individual icons. She wrote: "I so very much enjoyed your visit and deeply hope that I will see you again—any opportunity to work or study with you would be a great privilege."

Chronology of Tibetan Buddhism. Sumpa-khampo wrote the *reḥu.mig* or chronological tables of Tibetan Buddhism year by year. I edited them in the Dpag.bsam.ljon.bzaṅ. Mr. Bireshwar Prasad Singh translated them for the *Journal of the Bihar Research Society*, Patna, with due acknowledgment.

Prof. Dr. Frederic Spiegelberg of the Department of Asian Languages, Stanford University, Stanford (California) wrote: "I hasten to send you my little attempt at publishing some block-prints of my collection, realizing of course, that this little folder is completely dwarfed by the enormous work that you have done and are doing" (6 Feb 1973).

Tibetan art techniques. Mr. Michael Harlin studied the techniques of Tibetan scroll painters at the Academy, comparing classical methods with modern practice.

Indo-Tibetan culture. Mrs. Toni June Shouse stayed at the Academy for a few weeks to study Indo-Tibetan culture in general.

The project of the **Mongolian Kanjur** was announced on the All-India Radio on 9 July 1973: "There are more than six thousand Sanskrit texts preserved in the Mongolian language, ranging from Pāṇini's grammar, Amarakośa, Kālidāsa's works, Ayurvedic treatises, to Bodhicaryāvatāra. For the first time, this literature is being published in the Mongolian language, by the International Academy of Indian Culture, New Delhi. The microfilms of this literature were brought to India by the late Indologist Dr. RaghuVira. According to him, the Mongolian people regard these Sanskrit works as the 'pearl of their literature'."

The American Mongolist Dr. Stanley Frye wrote: "I wish to congratulate you on the wonderful work you have done. As I wrote you previously, this edition of the **Kanjur** now being made available to scholars all over the world is certainly the greatest contribution to Buddhist studies of this century. Buddhist scholars will be grateful to you for centuries to come."

Stanley Frye from Hendersonville N.C.: "I also write to respectfully request of you two favours. I am compiling for publication an anthology of Buddhist Scriptures translated from the Mongol. In one Sutra, "The Sutra Requested by the Old Woman" (*ārya mahālalikā-paripṛcchā nāma mahāyāna-sūtra (ḥphags.pa.bgres.mos.źus.bya.ba.theg.pa.čhen. poḥi.mdo, xutug tai emegen ü öcigsen neretü yeke kölgen sudur*) there is one term (actually the key term of the whole Sutra) which I have been unable to put into satisfactory English and none of the scholars in this country has been able to help me with. The term is *abhisaṃskāra/mṅon.par.ḥdu.byed/iledte egüdügsen*. The Buddha tells the old woman that through the force of *abhisaṃskāra* the various births come about, or there are various births. The best I can find in Edgerton to fit the meaning here is *accumulations*, but the reader will want to know accumulations of what? Of karma? This is the way I understand it, but I may be totally wrong. If you, who are expert in Sanskrit, would be kind enough to tell me what it actually means, I will be quite grateful. I would also ask your kind permission to quote from the short biography of the Jebtsundamba Hutukhtu as found in Vol.16, pp.15–17 of the Śatapiṭaka series. I am including a short story of his life in the introduction to his "Song of the Round". As the other biographies (Bawden and Lattimore) skip over the religious aspects of his life, what is written in the Śatapiṭaka is quite valuable to me.

"I have one more request. In Indiana University some professor somewhere got the idea that the auspicious number 108 is sacred to the Buddhists because the Kanjur numbers a hundred and eight volumes. Not all the editions of the Kanjur have a hundred and eight volumes. At any rate, this was repeated throughout the department *ad infinitum* and I finally challenged it, my idea, from what I had learned from the Mongol lamas, being that the number was an astrological one amounting to the number of the twelve signs of the zodiac multiplied by the nine planets (9 times 12 = 108). The number is certainly older than Buddhism and to my mind is unquestionably part of ancient Hindu tradition. I can think of no one better qualified than yourself to explain the real meaning of the number" (4 Feb 1974).

Acting Director of the Library of Tibetan Works and Archives, Mr. Gyatsho Tshering: "You have with your deep erudition contributed much in the field of Tibetan and Mongolian studies. We have great admiration for your scholarly works, and trust that you will continue to increase your interest in the field of Tibetan and Mongolian studies."

Vajradhātu Vairocana in the ekamudrā maṇḍala: "I am extremely grateful to you for your New Year greetings. The picture of the Supreme Illumination is so attractive that it immediately puts one in a contemplative mood. The serenity and the divinity that it displays is simply wonderful" (Dr. B.R. Kulkarni, Director, Bharatiya Vidya Bhavan, New Delhi, 28 Dec 1973).

Dictionary of Buddhist Iconography. Alphabetisation of the Omuroban Takao, Shingon mudrā drawings, scrolls of symbolic iconography by Shinjaku, and several other Japanese manuscripts were done. A number of other minor manuscripts were analysed and arranged. By the end of 1973 about 16,000 photographs and cross-entries had been systematically indexed: an empyrean of shapes.

This majestic plurality of iconic forms has baffled identification. As recently as 1965, William Willetts regrets in his *Foundations of Chinese Art* (London 1965): "Inspite of all the spadework that has been done on the subject of Chinese Buddhist Iconography—by Chavannes, Siren, Tokiwa and Sekino, Nagahiro, and Mizuno, to mention but a few—there is no sure path through the maze of iconographic alternatives we face when we begin our attempt to run one of these Personages to earth." Happily, last year's work on Indo-Japanese iconography has given hope that long last we shall be in a position to end this fluid and imprecise state of iconographic identities not only in Indian and Far Eastern (Japanese and Chinese) art but also in the art of the entire cultural space of Buryatia, Mongolia, Tibet, Nepal, Thailand, Indonesia and other areas which share a living rapport in a common rhythm of values incarnated.

Collected materials on Vajrayāna art from ancient Indonesian monuments like Chandi Loro Jongrang, Chandi Borobudur, Chandi Sewu, Indonesian bronzes at the Musée Guimet (Paris), Berlin Museum and the Rijksmuseum voor Volkenkunde at Leiden (Netherlands).

Maṇḍalas of the Vajrāvalī. "I was glad to have your news that an incomplete set of the Vajrāvalī maṇḍalas is still available. Please send me a copy. Even an incomplete set is valuable to me, may be I can find the missing pieces in some library or somewhere else. What you say about the Indian textile designs throws an interesting light on the tremendous influence 8th century India had on the whole of Asia, especially Central Asia and the Far East.

"Your dictionary of Buddhist Iconography must be a work of monumental proportions. I am eagerly looking forward to it."

With all good wishes and kindest regards,

Yours in the Dharma
Lama Govinda

(Ven. Lama Anagarika Govinda, 10 Feb 1974)

Spiritual revival. "Through the long and troubled years, we have kept our contact although we are continents apart and a world-wide social revolution changes its form and out of this mutation a global society is born. This is a theme and naked reality that I have used in several unpublished books hoping to make some kind of contribution to the building of new values to complement this global society. It is such a vast and meaningful challenge for our species that I find (by my contacts) that this trend demands unending analysis and respect in high places of philosophy.

"Recently in the news-media I have run across articles and comment that are both promising and despondent on the subject of what 1974–75 must bring this world as a result of two world wars and the continued violence. The 'Club of Rome' group sees the picture of a return to the Dark Ages (of Europe) while others have a little more hope. The latter element of thinkers seem to lean to the thought that since we are now aware of many of our limitations, we see the hard reality of *survival* and this alone has always brought about a halt because men fear and respect any force that is great enough to destroy our species.

"And now, even among leading theologians here in the West there is the agreement that 'god is dead' and we must bury with respect this mental and man-made guideline for a so-called spiritual revival, and face the fact that mankind today must be totally responsible for all and any progress we might make. In this letter I am enclosing a four-page brochure sent out to contacts and the news-media on several continents last year. The reactions were varied and interesting. I have found this the best way of *stimulating* thinking about philosophical and political matters—an act similar to the 'catalyst' that swims in our blood-stream to create new chemistry without destroying itself completely, therefore changing the movement of thought and forms.

"Thank you again for all kindnesses of the past and that you will find your good self reaping the ripe fruit you planted through the years. May I ask if you are the artist who created the print of The Epiphany of Illumination Supreme or Mahā-Vairocana of the Eka-mudrā-maṇḍala? My wife and I still have our art-school at this same address (12 years) and try to create a good service to youth and others through this medium. The students were permitted to see and discuss your offering of the print" (William Pulley, Hamburg, formerly Bhikkhu Anuruddha of Burma, 12 Jan 1974).

"We express our great satisfaction at your efforts to reproduce Mongolian Kanjur, a great Heritage of Buddhist Culture for the benefit of Religion and mankind. I wish you much success in the reproduction of this cultural heritage of Buddhism, in your scientific venture as well as in the cause of Peace" (Ven. S. Gombojav, President of the Committee for Promoting Cooperation of Asian Buddhists for Peace, Ulaanbaatar, 6 Apr 1974).

Buddhist mudrās of Bali. "Thank you very much for your kind letter of 15.4.74. I am most happy to learn that the Balinese Bauddha Brahmans are of some use for your work and will only be too happy that you intend to use several of the drawings.

"Congratulations with the publication of those Javanese PhD theses; that by Soepomo enjoys a very great repute.

"Thank you for helping me in the matter of *pratiṣṭhā* and the proposal to keep Yb 3–9 more apart. Unfortunately we have only 26 letters at our disposal in our alphabet!" (Prof. C. Hooykaas, Den Haag, 23 Apr 1974)

Flowers of silence. "I have just returned from two months in the Middle East to find The Flowers of Silence awaiting me. Thank you for so perceptive and thoughtful an offering to my state of mind, more often tempestuous than calm" (David Francis, 17 Apr 1974).

Early Vajrayāna art. Prof. Takeshi Azuma, Assistant Professor, Department of Esoteric Buddhism, Koyasan University, Japan spent a couple of months at the Academy working on the earliest phases of Vajrayāna Art in India and Srilanka.

Presentation of iconographic charts to the National Museum, Krakow (Poland). The Vice-Director Dr. Franciszek Stolot wrote: "Thank you very much for kindly sending us the Quinkaya gift. All diagrams and iconographical designs are of great interest and help our study of Indian and Tibetan Buddhist art in our collections. Most problems of Lamaistic iconography are very difficult to solve without such detailed designs."

"May after all this darkness, **Light** come again in the world, and especially in India, and to You. I admire your work tremendously" (Maria C. Schröder-van Gogh, Haarlem, 16 Dec 1974).

Maṇḍalas and Western culture. "You probably do not remember me but last February I had the pleasure of making your acquaintance and purchased from you a set of maṇḍalas of the Vajrāvalī and the *Tibeto-Mongol Pantheon* 16–20 and also a print of the Tibetan Siddhas and deities. Since then I have been mulling over the book *Theory and Practice of Maṇḍala* by Giuseppe Tucci but I've not been able to find any other literature so instructive or inspiring. I have been able to introduce the maṇḍalas to my social science professor and convinced him to let me do an individual study on the possibilities of how Tibetan maṇḍalas if properly introduced could influence Western culture. I strongly feel that they could, but in order to be convincing I must expand my limited knowledge. Will you help me satisfy my growing unsatisfied thirst? I have written to Lama Zopa, from whom I've been given teachings in Nepal, asking him if he feels it is a good time for me to be undertaking such a profound study at this time but I am confident he will see it as beneficial. So come to you for the knowledge" (Bob Todd, Gainesville, Florida 22 Jan 1975).

Since 1936 **Kőrösi Csoma Sandor**'s works became my companions to lead me into the Tibetan language and its illumined literature. Ever since I dreamt of visiting Hungary for 39 years. In September 1975 the Indian Council for Cultural Relations, New Delhi made it possible for me to pay a visit to Budapest and to discuss scientific problems of Eurasian history with leading scholars at the Central Asian Department of the University at Budapest led by Prof. L. Ligeti and Prof. G. Kara, and at the Hungarian Academy of Sciences. Dr. J. Terjek, who is in charge of the Kőrösi Collection at the Academy of Sciences, located the 'Iskandar Papers' which were the basis of the pioneering researches of Kőrösi on Tibetan Buddhism. Kőrösi had Persianised his name to 'Iskandar Beg' while passing through Iran on his way to India. This name stuck and it is found at the beginning of or in the colophons to compendia that were written by Ladakhi Lamas for him. These compendia, which form an integral part of the rich literary heritage of Kőrösi were published for the first time under the sponsorship of the Kőrösi Csoma Society, the Hungarian Academy of Sciences and the International Academy of Indian Culture. It was the first scientific collaboration between Indian and Hungarian scholars to unravel the fundamental contributions of Kőrösi to the understanding of the history and culture of Tibet.

Kőrösi is a National Hero of the Hungarian people, who set out of his country in quest of the origins of his people. Young poets still celebrate him in poems. Magyari Lajos (born in 1942) published his poems on him in 1970: "He is the son of the same Hungarian tribe, called 'Szekely', from which the hero of his poem came at the end of the 18th century. The Szekelys live in the south-eastern corner of the Carpathians. They regard themselves as the descendants of the Huns, the first Hungarians, who established an empire in the Pannonian Basin under the reign of Attila in the fourth century. The Szekelys, this proud, clever and courageous folk have preserved a number of traditions e.g. they used their ancient Runic script, scored into sticks, till the middle of the 16th century".

Magyari Lajos wrote the poems *Alexander Csoma de Koros' Legacy*. They were reprinted in 1976 at Debrecen (Hungary). Their editor Laszlo Kadar wrote: "A. Kőrösi, the Christian theologian became Buddhist in Ladakh. We do not know whether, or not, he thought or knew that,

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when doing so he found his way back to his forefathers' religion. Nevertheless, reading his work on the history of Buddhism one gets the impression that the Huns, or, at least a part, or a social stratum of them, were Buddhists when they arrived in the Carpathian Basin.

"A. Csoma de Koros died on April 11th, 1842, in Darjeeling on his way to Lhasa. As the report of his death spread over his homeland, the veneration of his compatriots for his puritan personality and self-sacrificing patriotism grew from year to year and from generation to generation. Today he rates as one of the most popular great men of his nation. Meanwhile his reputation increased in the Buddhistic World, too. The Taisho University in Tokyo acknowledged him as a bodhisattva in 1933".

Kőrösi arrived in India in 1822 and spent the rest of his life here. He became an eternal bond in the friendship between the peoples of India and Hungary, and in the scholarly world the founder of Tibetan philology and Tibetan Buddhist studies. In India, he became enamoured of the Tibetan language in its mysterious obscurity. He opened up a vast vista of the treasures of art and thought, literature and philosophy, grammar and lexicography, medicine and metallurgy, astronomy and alchemy and other branches of learning of India hidden in the Tibetan language. The dark recesses of India's history shone afresh by his dedicated and pioneering efforts. He analysed over a thousand works in the Kanjur which had been translated from Sanskrit into Tibetan. These researches were published from Calcutta in 1836 in the *Asiatic Researches* (vol.20, pages 41–93, 393–585: Analysis of the Kanjur). This 'Analysis' became a foundation for the interpretation of another discipline in Indic studies: the Chinese translations of Sanskrit texts could now be correlated to their original Sanskrit titles as preserved in the Tibetan Kanjur.

In 1875 the great collection of the Sacred Buddhist Tripiṭaka (in Chinese) was presented to the India Office by the Government of His Imperial Majesty of Japan. Rev. J. Summers remarked in his Descriptive Catalogue of the Chinese, Japanese, and Manchu books in the Library of the India Office, 1872 p.iv "The title of a (Chinese) book is often untranslatable". When Bunyiu Nanjio, a disciple of Max Müller, applied himself to the task of describing the Chinese Tripiṭaka, he succeeded in identifying their Sanskrit titles with the help of Korosi Csoma's Analysis of the Kanjur. For instance, Nanjio no.1022 which was translated into Chinese by Fa-hsien in AD 982–1001, has a general title Buddha-bhāṣita yoga-mahātantra-rāja-sūtra, which could be specified only by using Korosi Csoma's Analysis (p.500) as the Māyājāla-mahātantra. These instances can be multiplied to hundreds which highlight the fundamental relevance of Korosi Csoma's researches to Asian studies in general and to Buddhism in particular. By his untiring labours, a new discipline was born, and India emerged for the East what Greece was for the West: *l'Inde, cette Grece excessive*: the birthplace of philosophical ideas and influences in the art and poetry of Asia, a tremendous influence of logic and light, as well as symbols, fantasies and intuitions, in the millenia of Buddhism.

Kőrösi was born when Europe was undergoing an all-round revolutionary churning of her political and cultural identities of emerging republics from kingdoms, a convergence of linguistic affinities into nation states, and the stunning discovery of Sanskrit as the parent of European languages instead of being descended from the language spoken in the garden of Eden. The overthrow of Ottoman domination in eastern Europe, kings and emperors being replaced by Greco-Roman ideas of republics, the philhellenic movement being transformed into a romantic crusade by the death of Byron in 1824 who had bemoaned "though turbans now pollute Sophia's shrine" and so on—all this inspired the Hungarians to seek their identity in the Huns who were Buddhists when they arrived in the Carpathian basin, as they sought freedom from the Austrian Hapsburgs and replaced German by the Hungarian language.

In the wrinkles of history, our roots remain steeped in unbroken creative activity. Events and feelings, books and battles determine the bread of our collective being. They seek their investiture in the tender and furious summons of identity. Reincarnation of Time derealises reality. Patina of time imparts a depth to the stillness of statues and to the breath of paintings. So do the last two hundred years enshrine a lonely pilgrim, his tattered clothes, his frail body, his brilliant scholarship and his firm resolve to discover the origins of his people. His lone companion was a dream: diaphanous in reality, but substantive in spirit. His name has cradled for two centuries the unsung embrace of the blue seas of Hungary and the azure skies of India in his unassuming and modest, lowly and lost personality. This Alexander the Sapiens endures as glorious as Alexander the Great. To the Hungarian people, he is the timeless radiance of their eternal identity. In the words of Istvan Szechenyi: "One poor lonely Hungarian without money and applause but with a firm persistence and enthusiastic patriotism searched for the ancestral home of Hungarian nation, but finally collapsed under the burden of his efforts. Far away from his motherland he rests in eternal sleep but stays alive in the memory of the Hungarian nation."

"Spending two years walking on foot from Hungary to India, then subsisting for years on 15–20 rupees a month in a windswept monastery at an altitude of 10,000 feet, this quiet and modest man of letters puts the twentieth century jet-set scholars to shame" (H. Kuloy, *Duka's Life*, 1970 reprint).

Kőrösi wrote about himself in the foreword to his grammar of Tibetan: "Being familiarised with the language and general contents of the Buddhistic works of Tibet, the author thought himself happy in having found an easy access to the whole Sanskrit literature. To his own nation he felt pride in announcing that the study of Sanskrit would be more satisfactory to it than to any other people in Europe. The Hungarians would find a fund of information from the study of the Sanskrit respecting their origin, manners, customs, and language".

Kőrösi is the founder of the scientific study of Tibetan grammar, lexicography and literature, though the Russians had far more contacts with Tibetan Buddhism prevalent among the Buryats. Russians set up forts in Buryatia as early as 1646. In 1712 a hundred Mongolian and fifty Tibetan lamas started giving Buddhist precepts. In 1728 the Russians issued a decree to affirm Lamaism as the official religion of the Buryats. By 1750, 150 lamas were declared religious hierarchs and exempted from tax. In 1732 the first Buddhist monastery of Tsongolsky datsan was constructed in Tibetan architectural design. The Russian Government appointed Dambadarja Zayayev as the supreme head of the Buddhist order in Buryatia under the designation of the First Bandido Hambo Lama in 1766.

Here is an overview of the life and times of Kőrösi.

1646–1716	Leibniz: Scythian origin of the languages of Europe.
1777–1825	Development of the Hungarian spirit.
1781	Pañcatantra in Hungarian.
1784	K. is born in April (K = Kőrösi).
	Sir William Jones founded the Asiatic Society at Kolkata.
1786	On 2 Feb 1786 William Jones pointed out a common source of Greek, Latin and Sanskrit.
1789	French Revolution: end of *régime ancien*.
	Sir William Jones translated the Śākuntala into English.
1791	German translation of Śākuntala (Herder → Goethe).
1802	Schlegel: Sanskrit as the parent of European languages.
	Hungary's academic traditions in German mould because of Austrian rule.
1815–18	K. went to Göttingen for studies.
1816	Bọpp laịd the foundations of the Indo-European thesis.
1818	James Mill, *History of British India* (denigration of the caste system, brahmanism, and India as the invaded country).
1819	K. leaves for India in Feb to find the origins of his people.
1822	Arrived at Lahore the capital of Maharaja Ranjit Singh on 12 Mar.
	Left for Ladakh in June.
	Studied Georgi's Alphabetum in winter.
1823	Raja Ram Mohun Roy advocates demolition of all classical learning on 11 Dec 1823.
1824	Philhellenic movement of Byron.
1825	K. edits and translates the Mahāvyutpatti.
1825	K. submits a proposal for a Tib. dictionary to the Government of India in May.
1825	Braving intense cold at Zanskar with frugal meals, and sitting at his desk wrapped up in a woollen from head to foot, and from morning to night, half-freezing in the heights of the Himalayas, Kőrösi discovered an unimagined quantum of Sanskrit manuscripts in Tibetan rendition lying unknown to the academic world. He opened up unprecedented panoramas of art and thought, literature and philosophy, grammar and lexicography, medicine and metallurgy, astronomy and alchemy and other branches of learning of India hidden in the Tibetan language. A new vision of history dawned.
1827	K. introduced to Lord Amherst in spring.

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1829	Five Indians admitted to the Asiatic Society, including Prasanna Kumar Tagore, Dwarkanath Tagore.
1831	Tamasko wrote on grammatical cases in Sanskrit and short poems in Sanskrit.
1834	Tibetan grammar and dictionary of K. published.
1834–37	K. studied Sanskrit.
1835	Latin and German replaced by Hungarian as the language of government, parliament and education.
1835	Macaulay's Minute on Education on 2 Feb 1835.
1836	K's analysis of Kanjur published (Sanskrit literature beyond India's frontiers).
1842	K. left for Lhasa at the age of 58 in February. Died peacefully on 11 April at Darjeeling.
1849	Julien's work on Chinese transcriptions of Sanskrit words.
1852	PW the great Sanskrit-German dictionary that showed the linguistic evolution of Sanskrit.
1859	Darwin, Origin of Species.
1865	Overture Śākuntala composed by Goldmark which won him government recognition.
1875	Chinese Tripiṭaka received in London.
1883	Nanjio used Kőrösi's analysis of the Kanjur to identify the Sanskrit titles in the Chinese Tripiṭaka.
1909	K. revered as a national hero in Hungary. Plaque on his tombstone at Darjeeling: "an eternal example of patriotism and scholarly sacrifice to us".
1926	Tagore visits Hungary.
1958	Sandor Weores, the greatest artist of beauties of the Hungarian language of our days, carried out a translation of some parts of the Gītagovinda. He reproduced the rhythm, melody and ideas of the Sanskrit original in his mother-tongue.

Kőrösi and the beginnings of Tibetology. In Sep 1975 the Indian Council for Cultural Relations, New Delhi made it possible for me to pay a visit to Budapest and to discuss scientific problems of Eurasian history with leading scholars at the Central-Asian Department of the University at Budapest led by Prof. L. Ligeti and Prof. G. Kara and at the Hungarian Academy of Sciences. Dr. J. Terjek, who was in charge of the Kőrösi Csoma Collection at the Academy of Sciences, located the Tibetan compendia written by lamas of Ladakh for the pioneering researches of Kőrösi Csoma on Tibetan Buddhism. These compendia form an integral part of the rich literary heritage of Kőrösi Csoma. Their publication was sponsored by the Kőrösi Csoma Society and the Hungarian Academy of Sciences and published by the International Academy of Indian Culture. It was the first scientific collaboration between Indian and Hungarian scholars to unravel the fundamental contributions of Kőrösi Csoma to the understanding of Tibetan history, philosophy, art and literature. *Tibetan Compendia Written for Csoma de Koros* (Śp.75) was presented to His Excelleny Mr. Pal Losonczi, the President of the Hungarian Peoples Republic at Rashtrapati Bhavan on 8 Dec 1976. Kőrösi occupies such a unique place in the hearts of the people of Hungary that the Hungarian President made a special journey to Darjeeling to lay a wreath at his mausoleum on 12 Dec 1976.

"Those nice days which I spent in India are sadly long past. But the colourful and rich memories will never fade and the valuable books and block-prints you gave me will always remind me of our meeting.

"Our journey to India was a great experience for us. It will take a long time before all our impressions crystallize into memories. For me the last day was the most memorable and moving, that day in Darjeeling, the eternal resting place of Alexander Csoma de Koros. There I felt how good it is to be a Hungarian.

"After my return home I came across a news item connected with Csoma de Koros, which I would like to tell you about. A Hungarian personality who wishes to remain anonymous during his lifetime, has founded an award at the Hungarian Academy of Sciences. I think that the unknown founder of this award was inspired by the same noble feeling as you were when you started work on the Csoma de Koros volume......I wish you and your wife every future success and the best of health. I greet you with reverence and affection" (8 Feb 1977, H.E. Mr. Garamvölgyi József, Deputy Minister of Culture, Budapest, Hungary).

Exhibition and commemorative seminar on the life and work of Alexander Csoma de Koros, was held on 17 April 1984 at the Nehru Memorial Museum and Library auditorium.

During the very years of the presence of Kőrösi, India was passing through a period of cultural skepticism. Indians were not alive to the new spirit that was awakening in Europe, though in 1784 William Jones had founded the Asiatic Society to spark off researches into the history of India. The imagination of the Romantics was fired by the new discovery that Europeans had migrated from a distant and unknown land. Indian literature had a special attraction for the Romantic School, headed by the Schlegel brothers. Indians stood aloof from this pilgrimage of discovery. For the first time in 1829 Prasanna Kumar Tagore, Dwarkanath Tagore, and three other Indians were admitted to the membership of the Asiatic Society. In the moment of unknowing, were laid the foundations of the Bengal School of Indian Cutural Renaissance, which was to blossom a century later, under the inspiration of Rabindranath Tagore and others.

Kőrösi Csoma bicentenary. To the Hungarian people, Kőrösi Csoma Sandor is the timeless radiance of their eternal identity. In the words of Istvan Szechenyi: "One poor lonely Hungarian without money and applause but with a firm persistence and enthusiastic patriotism searched for the ancestral home of Hungarian nation, but finally collapsed under the burden of his efforts. Far away from his motherland he rests in eternal sleep but stays alive in the memory of the Hungarian

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nation". The External Services of the BBC broadcast on this historic event. Alongwith, they commemorated the work of Prof. RaghuVira. Dr. Istvan Siklos of the Hungarian Section of the BBC: "You could grant me an interview concerning you and your late father's work in promoting the knowledge of Indian literature as it existed in Tibet, Mongolia, China and Japan. The material would be broadcast early in 1984 on the 200th anniversary of the birth of Alexander Csoma de Koros". He interviewed me for the occasion.

To celebrate the 200th anniversary of the birth of Kő́rösi, the Csoma de Koros Society, supported by the Hungarian Academy of Sciences and the Department of Central Asiatic Studies held a Bicentenary Symposium from 13–19 September 1984 at Visegrad and Budapest in Hungary. The Symposium dealt with Tibetan, Buddhist and Central Asian studies. Around 125 scholars from 30 countries presented research papers. The Government of India sent a four person delegation led by me. My paper at the symposium was on "The Origin of Avalokita-svara/ Avalokit-eśvara." The etymology and theogony of Avalokita-svara/Avalokit-eśvara has been discussed by several scholars, like Burnouf (1844), Grünwedel (1900), Zimmer (1922), Mironov (1927), Vallée Poussin (1909), Takakusu (1914), Stael-Holstein (1936), Mallmann (1948), Yutaka (1982), and others. All of them have missed the origin of Avalokita and thus the etymology and variants of the name remained obscure. They were elucidated for the first time.

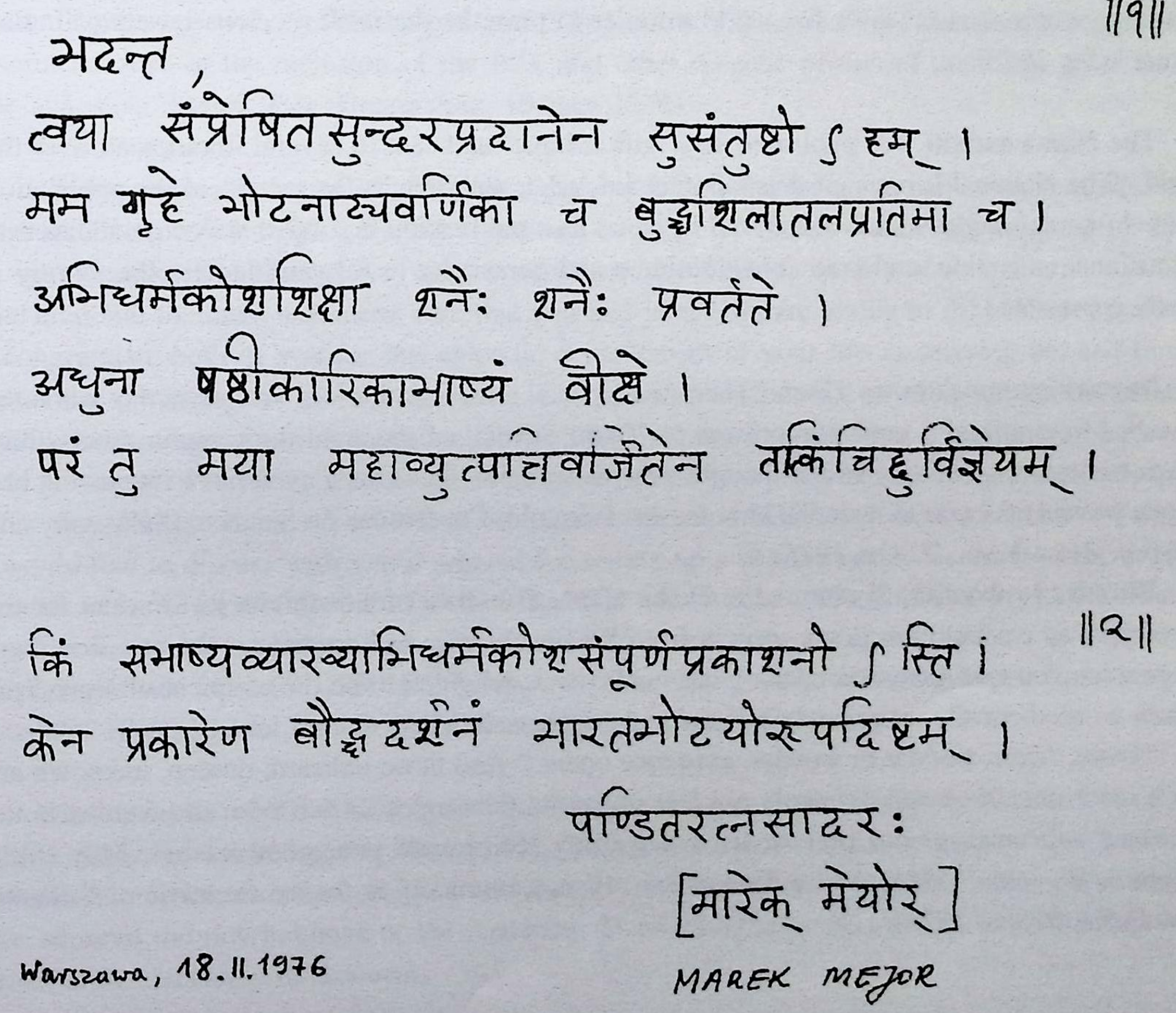
On the Path of the Enlightened One was an exhibition of the paintings of Elizabeth Brunner and Elizabeth Sass Brunner dedicated to the memory of Kő́rösi, held from 15th April till 5th May 1999 at the Hungarian Information and Cultural Centre, New Delhi. I inaugurated the exhibition, in which the two artists trained in their Western art, expressed their experiences using the imagery of the ancient art tradition of India.

Theosophy. The Russian noblewoman Helena Petrovna Blavatsky (1831–91) had been cultivated to the highest point by a Tibetan master near Shigatse with whom she spent some years (1856, 1868). In 1875 she founded the Theosophical Society in New York city with her disciple Colonel Henry Steele Olcott. She spoke of the mahatmas of Tibet who have existed there from times immemorial. She created the mystique of Tibet. Theosophy spread across the world and Tibet became the land *par excellence* of the infinite possibilities of experience in the depth of human culture, towering over the moulds of space and time. Far or forgotten, in its overflow of transcendent splendour, Tibet was the hymn of multiple expressions. The frozen music of her forms, the breath of her statues, and the stillness of her painted scrolls became the flowing rhythms of the eternal quest of Man. The irradiation of her wisdom and mystery, the feel of her shadows and the voices of her spaces, her crystallised grandeur in the brilliant syndrome of thought are the heart of her culture. All this springs to Life in the mind of men of today all over the world as they seek the bread of their being. Russia's legendary perception of the mahatmas of Tibet and of the dreamland of Śambhala made Tibet the heart of consciousness supreme lapsed in time and space.

In the forbiddingly high mountains, untamed rivers, deep gorges, immense waterless deserts, icy howling winds, and silence of this Land of Snows, Western minds were seeking the tonality of a new order, the radiant weave of the spirit and the plenitude of the heart and soul.

The Russian translation of Tāranātha's history of Buddhism in India by Prof. Wassilyev and its German translation by A. Schiefner (1869) made the study of Tibetan a *sine qua non* for Indic studies.

Marek Mejor of Warsaw, wrote on 8 July 1975: "I am a 25 years old student of Indian philology at Warsaw University, Poland. For five years I have been studying Sanskrit and from three years Tibetan. During that time I have become acquainted with fragments of such texts as: Ṛgvedasaṃhitā, Yogasūtrāṇi, Sāṃkhyakārikāḥ, Kulārṇava-tantra, Vinaya-viniścay-opāli-paripṛcchā, Hevajra-tantra, Suvarṇa-prabhās-ottamasūtra (now at work).



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भदन्त,
त्वया संप्रेषितसुन्दरप्रदानेन सुसंतुष्टोऽहम् ।
मम गृहे भोटनाट्यवर्णिका च बुद्धशिलातलप्रतिमा च ।
अभिधर्मकोशशिक्षा शनैः शनैः प्रवर्तते ।
अधुना षष्ठीकारिकाभाष्यं वीक्षे ।
परं तु मया महाव्युत्पत्तिवर्जितेन तत्किंचिद्दुर्विज्ञेयम् ।

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किं सभाष्यव्याख्याभिधर्मकोशसंपूर्णप्रकाशनोऽस्ति ।
केन प्रकारेण बौद्धदर्शनं भारतभोटयोरुपदिष्टम् ।

पण्डितरत्नसादरः
[मारेक् मेयोर्]

Warszawa, 18.11.1976

MAREK MEJOR

My main interest is Buddhism, especially that of Mahāyāna. In future I like to study the philosophy of Mādhyamika. I have tried to read one of the chapters of Candrakīrti's Prasannapadā but now it is too difficult. Last year I visited Prof. C. Regamey in Lausanne, Switzerland, from whom I have learnt a lot. But I am at a great loss because in Poland there is nobody who could introduce me into that vast field of Buddhist philosophy. And what worse, in Poland there is not at all available your excellent Tibetan-Sanskrit Dictionary. Up to now I have worked with that of S.Ch. Das. Now, staying in Helsinki, in the university library I have just for the first time got possibility of working with the help of your dictionary. I am really full of admiration for such a magnificent work. I will be happy if you would be so kind to help me in my "solitude" in the vast field of Buddhism.

"In this New Year 1980 I wish you all the best in your private life and more and more success in your famous activity in the field of promulgating of the ideas of Indo-Tibetan and Buddhist culture. I wish the best of luck to your Academy which came to be the institution gathering people from all over the world in order to preserve the most precious jewels of Indian culture" (Jan 1980).

The Nāma-saṅgīti was published as a 'gift volume' and sent to several libraries all over the world. "The National Library of Australia acknowledge with thanks the receipt of the publication Mañjuśrī-nāma-saṅgīti which was edited by you. This publication is a most welcome addition to our national collection, and your thoughtfulness and generosity in forwarding it to this library is greatly appreciated."

Newark symposium on Tibet. "There was special reason to think of you yesterday when the Newark Museum had a great symposium on Tibet. Several of those on the program, and others whom we know, spoke of you and thought everything would have been even more interesting had it been possible for you to attend" (Mrs. Jessica Feingold, Conference on Science, Philosophy and Religion, New York, 20 Oct 1975).

Wonder to wonder. "I returned to Delhi, after an absence of a fortnight, just in time for the Republic Day celebrations. Some visitors from Sri Lanka, who had arrived for the occasion, kept me preoccupied and today, on opening the mail, I was delighted to be the recipient of New Year wishes so aesthetically, exquisitely and uniquely expressed. Many thanks.

"Truly, "from wonder to wonder, existence opens." And those unheard, unseen, unknown are much more numerous and definitely not less impactful than indeed it has been our fortune in the form and substance of our present lives. I warmly reciprocate your good wishes. May every happiness be yours!" (H.E. Justin Siriwardene, High Commissioner for the Republic of Srilanka, New Delhi, 29 Jan 1976).

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"If really Deśa-sevā is Īśa-sevā, then I hope the iconic manifestations of the unmanifested so kindly sent by you should rend the veil of māyā and give way to the luminosity of consciousness pure and beyond form.

"It is rather a strange coincidence that as I was reading that paragraph 6 in chapter 11 of the subject on "comparative study of consciousness" on page 237 of the book *Comparative Studies in Philosophy* in honour of the sixtieth birthday of Radhakrishnan, under the caption 'Denial of Pure Consciousness', the postman delivered your printed article on mahākaruṇā-garbha maṇḍala and the hand-printed etching of the cosmogram of the matrix of compassion.

"I pray to Lord to bless us both with the *sānnidhya* of a realised soul who has tasted the beatitude of that Luminous Consciousness" (H.S. Narasiah M.P., New Delhi, 12 Apr 1976).

Deśanā-stava. "Referring to the Sanskrit-Tibetan Dictionary, I think of you every day. Currently I am revising my translation of the *vṛtti* to Candragomin's *Deśanā-stava*, reading over difficult passages with Geshe Dargyal and filling out the glossary. Your dictionary is especially useful because of the inclusion of the BCA and other didactic poems of the same genre as the Deśanā-stava" (Mark Tatz, Dharmasala, 10 June 1976).

"I was extremely happy to visit your Academy and to see the unique and excellent work that you are doing in identifying the most exciting evidence of Indian culture abroad particularly in Asian countries like Tibet. I was also wonderstruck by the high quality of the material you have gathered and the most hazardous care that you and your wife are giving to the collected material. I congratulate both of you for this splendid achievement of your life in carrying on, and further enriching the legacy of your great father. I would like to continue my interest and association with your Academy from time to time. Today I have arranged to send you a small report under the title "Concept of Indology", a seminar which I organised two years back in the Gujarat Vidyapith. This may perhaps interest you. When we meet in the next session of the Parliament in August, I would like to discuss with you a scheme for setting up a department or a centre on Indological Studies in the Gujarat Vidyapith. This is a field that was so dear to Gandhiji that Puratattva Mandir was the first department he had launched when he founded the Gujarat Vidyapith in 1920. This Department was closed in 1930. For last two or three years, we have been thinking to revive it if possible" (Prof. Ramlal Parikh M.P., Ahmedabad, 16 June 1976).

Bibliography of Tibetan linguistics. Mrs. Komarova of the Academy of Sciences of the USSR, Moscow worked at the library of the Academy to document new articles and books on Tibetan linguistics from Europe, USA and Japan, to which she could not have access in Moscow. She admired the rich holdings of the Academy. Her bibliography was to appear in the linguistic series of the Academy of Sciences.

Puṇya-anumodana. On 1 August 1976 Bhikṣuṇī Palmo blessed from San Marco, California (USA): "On this 10th anniversary of my renunciation of the world and taking to the mountains to lead the life of a Buddhist *anila* (bhikṣuṇī), I send you my greetings for your great work of international understanding and the illumination (as well as elucidation) of India's great Buddhist past and present as the heartland of the Buddhas of all times. The great tradition of Mahāyāna Buddhism in India, and its journey to Tibet and Central Asia and the Far East is hardly known in its birthland, and I share the merit (*puṇya-anumodana*) that by the efforts of your Academy, your personal concern and that of others in this field, and by the sanctity of the lives of the Mahāyāna Saṅgha in India these great stories of the past may again be understood. Blessings for all your work."

Analytic listing of iconography. Mr. Armand Neven wrote from Waterloo (Belgium): "Your congratulations about the catalogue on Lamaistic Art. I felt it was indeed a great honour for me to be granted by such an authority and it proved to be a sensible encouragement to push further in the matter .... I try to make a very specialisation and I am working since one year (and, I fear, for some many years still) on an analytic listing of the lamaistic pantheon that enables to find out (or should !) the most difficult identifiable deities in less than 30 seconds. I conceive it somewhat as working like a computer on the basis of different entries founded on many selective criteria such as attributes, number of arms and legs, sex, and other accessories. Thanks to your most valuable Tibeto-Mongol Pantheon, I have registered almost the whole of the Gelug Pantheon (some 2,500 items including the abbots and gurus) but have to look after many unidentified deities of the Nyingma and Kagyud sects. Even incomplete, I think that such a work would indeed prevent a lot of long research and a loss of time in identifications."

Maṇḍala-coloring book. "You made us very happy with the beautiful Japanese maṇḍala on that wonderful paper. From the information sheet you sent along, I had the impression that you were giving courses on maṇḍalas. If you have more of such information, we would be very grateful to get it, because the books we have say very little. A course in maṇḍalas would be very interesting and expanding for us—but we have a little daughter and a baby that keep us at home.

"Now I will try to get the famous maṇḍalas from Ngor Evam in a library. May be you would like to hear about the work my husband and I have been doing. For the past three years we have been working on a maṇḍala-coloring book, which is nearly completed by now. What amazes us, is that it is a coloring and meditation book for nearly everybody. The deep and simple forms of the maṇḍala appeal to children and adults alike, no matter what education they have. We have made small pre-printings and these have been used with great success in schools, hospitals, prisons, youth-centers, old-people houses and private painters. They are being painted alone or in groups. Psychologists use it as a therapy . . . . there seems to be no end of how far a maṇḍala can expand. They make people concentrated and calm, each maṇḍala being a mirror of the soul.

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"We have been calling them maṇḍalas, although now I find from your letter, that they are really yantras—for we have omitted all gods, syllables and symbols to get out the basic structure that appeals to all men, without any specific religious pictures. Also, to introduce these holy structures to the West, we had to omit everything that suggests religion. Because we thought it was more important to get them into schools without the teachers fighting against an alien religion. This way the maṇḍalas can go their way directly into the hearts of men. And they do! You should see, what wonderful maṇḍalas have been painted. People start to experience colours; they learn how to be creative without fear. In a way, they learn that everything is a part of the great whole; that everything works out if you finish the circle.

"Sometimes I wondered if we were allowed to use these maṇḍalas—for we know very little about the secret symbolism and the powers of the colours which are in the original maṇḍalas. But the good the maṇḍala-colouring book is doing to everyone convinced me, that we are allowed to do it.

"The idea of the maṇḍala seems to be—in the air—the spirit of the age. There is already a maṇḍala-coloring book in America.

"Personally, we prefer the word maṇḍala to yantra. Because it gives more the idea of roundness, and wholeness that the Western people are longing for. We are very pleased to hear that a maṇḍala-expert is a member of the Indian Parliament! What a beautiful country" (Dorle Funk and Gérard Funk, Doosach, 4 Nov 1976).

I greeted the **new year** 1977 with the following lines:

The night lays down its heavy head to doze among the stars.
Oh, come you Golden Sun and sit with me on a rock,
On into the living tide that surges in the rapture of the flow.

Mahāvyutpatti (Mvy.) Dr. Alice Sárközi came to India on 15 Jan 1978 under the Indo-Hungarian Cultural Exchange Programme 1976–78, and left on 11 April 1978. She worked on the four-language manuscript of the Mvy preserved in St. Petersburg (No.25147 LOIVAN) from its photocopy in the Prof. RaghuVira collection. I reproduced it in 1981: *Quadrilingual Mahāvyutpatti: Sanskrit-Tibetan-Chinese-Mongolian Lexicon of Buddhist Terms* (Śp.277). Sanskrit words are written in two scripts: Lantsha and Tibetan. Sárközi studied the Mongol version, which is different from the version in the Mongolian Tanjur (Mdo GO) and has several corrections by an unknown hand, perhaps Gombojab. The manuscript comes from the period of either Manchu emperor K'ang-hsi, or of Ch'ien-lung who sponsored a flourishing literary life and had special translation departments, publishing houses, and scholars to establish uniformity of translation of Buddhist technical terms. Alice Sárközi and János Szerb published the Mongolian Mvy under the title *A Buddhist Terminological Dictionary*, Budapest, 1995 (Akadémiai Kaidó).

Prof. Giuseppe **Tucci** on 29 Apr 1978: "I am very glad that I am in a condition to send you the first volume of Saṅghabhedavastu which I discovered in Pakistan. It is very regrettable for me that my health prevents me from coming to India to receive personally the Nehru Award. But we must remember the teaching of Lord Buddha that life is *duḥkha* and the body is subject to the law of time.

"I am very sorry that I cannot take advantage of this rare occasion to meet my Indian friends who are so many, and chiefly yourself, who remind me the unforgettable father of yours.

"I should like to know which is the address of the "Bonpo Publishing House" and if, by chance, they have edited the Bonpo guide of the Manasarovar.

"With broken heart I send you my best namaskar and best wishes for the success of the wonderful work which, in the field of Buddhism your father undertook and to the continuation of which you have dedicated all your physical and intellectual resources."

"Though I am not a good correspondent, I follow your wonderful activity which you have certainly inherited from your revered father. Though I am still deeply engaged in my work. At present I am working on bipolarity in Indian thought and writing an essay on the influence of Sasanian art on Tibet. I hope you have received the Saṅghabhedavastu of the Mūlasarvāstivādin's Vinaya and my paper on the Dards. With my usual admiration and friendship, Prof. Giuseppe Tucci, 20 Sep 1978.

Prof. **Michel Strickmann**, Department of Oriental Languages, University of California, Berkeley wrote on 30 May 1978. "You are undoubtedly very familiar with the many and various contributions to Tibetan, Chinese, and Buddhist studies made over the years by Professor R.A. Stein, of the Collège de France. Professor Stein is now approaching retirement, and it is our intention to bring together an international volume of studies in his honour. Contributors will include his immediate colleagues and disciples, as well as a number of scholarly well-wishers from other institutions. The resultant book is to be entitled *Tantric and Taoist Studies*, in consideration of the special field of comparative research that Professor Stein has made so uniquely his own. It is to be published in the new Berkeley Buddhist Studies Series.

"I should like therefore to request from you a scholarly article of not more than 100 pages, double-spaced typescript. It may be on any aspect of Tantric Buddhism, and of any degree of scholarly detail—we are particularly anxious to secure work dealing with new, unexplored material, and/or embodying new views. Your proven expertise in Indo-Tibetan studies would make a contribution from your pen of particular value to us. I am certain, too, that Professor Stein would be especially glad to find in this congratulatory volume an article from your hand, as I have often heard him express his admiration for your research and publication projects."

Michel Strickmann

Prof. **Lewis Lancaster**, University of California, Berkeley: "Thank you for your manuscript on Borobudur. It is certainly an interesting addition to the literature, and goes along with the book currently being published in our Berkeley Buddhist Studies Series. I found much that was new and suggestive in your article. Please keep in touch regarding your work in this area" (13 Dec 1978).

Lewis Lancaster

Cultural Studies on Ladakh. Collaborated with the Institute of Indology and Iranistics, of the Munich University of Germany in a field study of the social rites, folk songs and folk tales of the Zanskar area of Ladakh. Dr. E. Dargyay and her associates recorded the material on tapes, film and wrote detailed descriptions. Prof. Dieter Schlingloff, head of the Institute at Munich, wrote: "Dr. Dargyay informed me that you are inclined to give us your valuable assistance in the Ladakh project. I am very glad to hear this and thank you very much. It is a case of reassurance to me that the work of Dr. Dargyay may be conducted by the advice of the most renowned Tibetologist of India."

Kőrösi Csoma Society, Budapest. "I have the honour to inform you that the Kőrösi Csoma Society, a scholarly body of Hungarian Orientalists has elected you as one of its honorary fellows because of your outstanding scholarly merits and your distinguished interest taken in the efforts of Hungarian Oriental studies. Let me express my sincere congratulations on this occasion." (Prof. Czeglédy Károly, Chairman). His Excellency Dr. Vilmos Meruk, President of the Institute of Cultural Relations, Budapest: "I am convinced that the Society has been enriched with an illustrious scientist who undoubtedly deserved the membership and also that your participation will notably contribute to the further development of Hungarian-Indian scientific and cultural relations" (6 Dec 1978).

Works of Agvandamba. Prof. Choi. Lubsangǰab wrote on 11 Feb 1979: "I have got your address from Prof. Josef Kolmaš in Prague. I am a visiting professor at the Karlovy University in Prague. I am teaching here Mongolian script, spoken Mongolian and written Tibetan. I have got some modest knowledge of sutra Tibetan from Blama Danzan-odser, who was the main Guru of the present Gandan Institute of Buddhist Philosophy, and was one of the friends of your late father, Prof. RaghuVira.

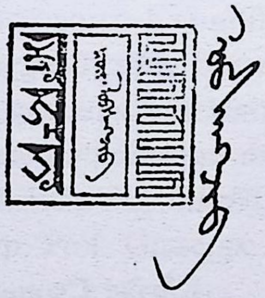
"Now, I would like to introduce to you about me shortly. Before coming to Prague I had been the head of the Department of Foreign Languages 1961–1974, the dean of the philological faculty at the Mongolian State University 1974–1977. I think that I shall be here in Prague till July 1980.

"I was born in 1930 in MPR. I graduated from the philological faculty at the Peking University in China. I defended my candidate degree under the supervision of the late professor

Rinchen in Hungary in 1966. The theme was "The Mongolian Idioms and Phrases", and defended the doctorial (Sc.) dissertation under the late professor Rinchen in Moscow in 1972, the theme was "Comparative Study of Word Structures in Mongolian and English." Once, I made acquaintance with your late father during the first Congress of Mongolists in 1959, in Ulan Bator. The main reason that I am writing this letter to you is that if you kindly agree to reproduce in your Śatapiṭaka Series, I would like to send you an old sutra in two parts, which was found by me several years before, and was written by Venerable Agvandamba, a learned Blama from central Mongolia, in the middle of the 19th century. The first part is named སྨྲེམ་མཆོག་ཆོས་རྗེ་ངག་དབང་བསྟན་པའི་གསུང་རྩོམ།, the size is 36×11cm, 433pp. The second part is a very good commentary on Bodhicaryāvatāra which is named །།བྱང་ཆུབ་སེམས་དཔའི་སྤྱོད་པ་ལ་འཇུག་པའི་མཆན་ བུ་ཀོག་གསལ་མེ་ལོང་ཞེས་བྱ་བ་བཞུགས་སོ།། The size of the second is 35.6×10.8cm, 150pp.

"I got the manuscript-sutra from an old Blama who is my relative and lives in central Mongolia, and he wanted to keep the original copy of the manuscript with him for Blessing to his next life, so he asked me to return it to him, and I promised him to do so, in other words, the manuscript should be sent to me after reproducing.

"I hope that you will write a foreword, and I shall write a short introduction about the author Ṅag.dbaṅ.bstan.pa, and about the contents of both parts".



Seal of Prof. Lubsangǰab

The two volumes were published as Śp. nos.260, 261. I sent my edition of a pre-canonical Mongolian translation of the Bodhicaryāvatāra. Prof. Lubsangǰab wrote: "I knew the Tibetan commentary by Blo.bzaṅ.dpal.ldan as the biggest among the six Tibetan commentaries by Mongolian lama scholars, of course the smaller one is by Ven. Ṅag.dbaṅ.bstan.pa. May Triple Gem bless you and your meritorious activities."

Symbolism of Himalayan Buddhist architecture. Mr. Rivol Thierry Joel arrived at the Academy on 9 Mar 1980. He was preparing his thesis for the 'troisième cycle' for obtaining a diploma of architecture from the Unité Pedagogique d'Architecture, Grenoble, France. He studied the śilpaśāstras and āgamas for the basic principles of Indian architecture. He read extensively at the Academy's library modern research works on the architecture and symbolism of India, Tibet and Mongolia. Thereafter, he went on a field survey of the Lamaist monasteries in the Himalayas.

Mathematics and morphology. Dr. Charles A. Muses, Director of Research, Research Centre for Mathematics and Morphology, University of California, was working on the nature of time. "*Sādhanamālā of the Panchen Lama* (2 vols., 1974 which I have not yet had the opportunity to see) makes any explicit reference to the original Śaivite texts of Mahākāla. These names were loosely and often differently rendered in Tibetan as the 75 mGon.po of which the late Rene de Nebesky-Wojkowitz listed some seventy.

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"My present research concerns a reconstruction of the nature of time in the Sāṅkhya, Yoga and Śaivite doctrines, but I have been unable thus far to obtain any of the original Sanskrit names from which the Tibetans translated and derived their tradition. If you could send me simply a list of the 75 names in Sanskrit or any published reference to such a listing I would be deeply appreciative, since the Tibetans themselves (even the Saskya lamas) do not seem to have retained the original Sanskrit names, even their translation of Mahākāla as 'The Great Dark One' being inaccurate and not allowing the reconstruction to Mahākāla given only the Tibetan version." I supplied the Sanskrit names of 75 Mahākāla, and sent a lot of other information: "I am amazed at your scholarly industry despite all the inroads on your time that being a Member of Parliament must make. Thank you so much for the information you vouchsafed to me, which will substantially help my research.

"What is the full name of the Panchen Lama who wrote the Sādhanamālā and what is the title in Tibetan? You say that the Sādhanamālā was the prime Mahākāla source used by Nebesky-Wojkowitz, whose untimely death in an auto accident shortly followed his 1956 book. Then is the *Rin-lhan* the same as the Sādhanamālā?

"Could the Academy send us a catalogue of the Śatapiṭaka Series which seems to be flourishing since it has grown to more than double its "Hundred Baskets"?

"In the library here is a rare Nying.ma initiation manuscript, copiously illustrated in colour, and it would be my great pleasure to show it to you if you ever visit California" (19 Aug 1979).

Punch-card system for the identification of Buddhist bronzes. Mr. A.A. Terentjev, Leningrad wrote: "Being a student of Indo-Tibetan Buddhist iconography I bow respectfully before a tremendous amount of work you have done in this field. Now I have read in your article on 'Morphological Typology in Buddhist Iconography' that you are preparing to publish an encyclopaedic *Dictionary of Buddhist Iconography* or maybe it is being published already?

"I'm interested very much in this publication and hope it will throw light on many dark questions in my researches of Buddhist Iconography. I am engaged mainly in problem of identification of images, which is very important for museum work—you have visited our Museum of History of Religion and Atheism in Leningrad and I hope you know that more than 5000 of Buddhist icons and bronzes are kept here.

"To bring the identification process into (and many are not identified yet!) system I have composed a punch-card block, where all images accessible to me are classified according to morphological principles (this work is described in details in the article enclosed here). As a necessary aid to classification we have produced separate sets of attributes, mudrās, vāhanas of deities. Some of these supplementary tables including several hundreds of drawings are being prepared for publication. We are hoping that when they are ready we'll be able to post them to you. But if your Dictionary will appear soon, probably it will help us to correct our job. So, please, could you inform me of the supposed date of this publication?

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"And one more question. In the last volumes of *A New Tibeto-Mongol Pantheon* the 1200 images of Bhadrakalpika-sūtra are published, but there is no index to these images. I'm using constantly this edition, so I have prepared the index for myself and if you don't I'm going to publish it."

International seminar on Tibetan studies. At the invitation of the St. John's College, Oxford and a travel grant and hospitality from the British Council, London, I participated in this Seminar. This was the first international conference specifically devoted to the whole field of Tibetan studies and attended by scholars of all ages. Seventy participants came from twelve countries. I presided over the opening session of the Seminar, and presented a paper on 'Oḍḍiyāna: a new interpretation', which evoked lively discussion. This paper has been translated into Tamil and other South Indian languages: "Now I am writing this with a particular intention. I read your interesting article 'Oḍyāna: a new interpretation' in the Journal of the DLA of which I am a life member. It opens up a new approach to the study of North-South relations. I wish to translate it in Malayalam and get it published in Pragati magazine in Malayalam. Dr. V.I. Subramanian to whom I had written, has accorded me his consent as the Editor, but asked me to get your concurrence". Mr. K.P. Ramunni Menon, Calicut.

Dr. Edward Conze, Sherbourne wrote on 3 Sep 1979: "It was a great joy to at last see you in the flesh in Oxford and also to find how young and vigorous you were. Alas, the same can no longer be said of me ... I can travel only rarely, and can be with people only for short periods at a time. In consequence I had no opportunity to discuss with you a number of points which had accumulated over the years. Much of this kind of thing cannot be done by correspondence, and there is only one small point which I would like to mention here. It seems to be impossible to get here in English a catalogue of your often quite invaluable publications. For instance, Ad Orientem Ltd. has promised me one for a long time, but they just cannot get it from you. In this way we cannot buy some of the things which we would dearly wish to buy, while you are deprived of our financial contributions which would enable you to spread your beneficial activities still further.

"My "Memoirs" will be of some interest to Indians, if only because it shows them how Buddhism reflects itself in the Western mind. I enclose the relevant leaflet as well as the one and only Review I have had so far. Motilal is just reprinting my "Large Sutra on Perfect Wisdom". Perhaps someone else might take on these "Memoirs" of mine. He would do some service to the East/West understanding of which we hear so much. In the days of Radhakrishnan that consisted largely in the West being pontificated against. Here is part of the West's reply."

Edward Conze

Funding by IKS-MoE

Murals of Ladakh. At the International Seminar of Tibetan Studies held at Oxford in July 1979 it was decided to issue an appeal for the preservation of the rich Lamaist cultural heritage of Ladakh, and to save the ancient wall paintings in the Ladakhi monasteries.

In celebration of the visit of His Holiness the Dalai Lama to Ladakh in 1980 all the Ladakhi monasteries were being repainted. Even the ancient wall paintings were being painted over in horrid colours and the precious heritage of Classical periods was being destroyed. It was an urgent desideratum that these paintings be **saved**. I requested the Ladakh Buddhist Association to issue an immediate appeal to all the monasteries in Ladakh not to paint over ancient wall paintings or even to retouch them.

I sent a copy of the letter to His Holiness the Dalai Lama for the saving of ancient paintings on the walls of Ladakhi monasteries on 8 Nov 1979. "Thank you for your letter and the concern you have about the preservation of the ancient wall paintings in the Ladakhi monasteries. Your concern is much appreciated. I am asking my officer here to write to the Ladakh Buddhist Association and hope that we can help to prevent further destruction". Dalai Lama (1 Nov 1979).

Lady Elizabeth Thomson, 2 Rajaji Marg, New Delhi on 23 Aug 1979: "Many many thanks from all of us for another wonderful visit. We are so grateful to you for sharing both your treasures and your time, both precious. What a lot to think about! fragility and tenacity of civilisation especially—...We have our goddess to remind us of things that last."

Csoma de Koros Symposium, Csopak-Balatonfured, Hungary (19–25 Sep 1979). On the invitation of the Kőrösi Csoma Society, Budapest, and a travel grant by the Hungarian Institute for Cultural Relations, I represented India at this symposium which was restricted to 50 participants. I chaired one of its sessions and presented a paper on the 'Iconography of Uṣṇīṣavijayā', which was included in the proceedings of the symposium on Inner Asian Culture. I got five wonderful editions of the transcreations of Indian Classics of Kālidāsa, Kathā-sarit-sāgara, Vetāla-pañcaviṁśati and others into Hungarian. They are an abiding symbol of the warm friendship of the people of India and Hungary in the solitudes of dream and thought, when the peaks of our sky come together. Besides, I procured xerox copies of rare articles of Oldenburg, Minayeff and others which were published in Russian scientific journals of the 19th century and are hardly accessible in India.

Dr. J. Terjek of the Kőrösi Csoma Society wrote: "It is a fairly old and nice tradition that eminent representatives of different countries are requested to plant a tree in Balatonfured near the one planted by the great Indian poet, Rabindranath Tagore. We hope that we will be able to organize this ceremony during the Symposium. As you are famed as a scholar and a politician as well, we would deem it a great honour if you were so kind to accept our invitation to this act and to participate in it as a tree-planter." Poet Tagore, President of the Republic of India, and Prime Minister Smt. Indira Gandhi have planted trees at Balatonfured to symbolise the friendship of the people of India and Hungary. I was done a unique honour to continue this glorious tradition by planting a tree at Balatonfured in an impressive ceremony which was televised and reported all over Hungary.

The nāga cult and ethnogenesis of the people of India. Dr. Ludmila Shaposhnikova worked on this research project at the library of the Academy. She also carried out field work on the survivals of nāga cults in temples dedicated to them in Jammu, Kashmir, Ladakh and Himachal Pradesh with special reference to Bon. She is the author of six books on the tribes of India and is Professor of Modern Indian History and Anthropology at the Institute of Oriental Studies of the Moscow State University.

Mongolian Tanjur. Elizabeth Cook, Dean, Academic Affairs, Nyingma Institute, Berkeley CA asked: "Thank you for your response to my inquiry about your publications. I appreciate hearing from those who are so interested in this work, and so intensely active and productive. It is an inspiration to me personally, as I am sure it is also to those who work with you.

"Recently, I have needed to work with the Mongolian canon also, and I noticed that Dr. Rinchen has published a catalog of the Kanjur and part of the Tanjur in your Śatapiṭaka series. However, I have only found the first three volumes of the Tanjur, published, I believe, in 1964. Have you, or do you plan on, publishing the rest of Dr. Rinchen's catalog? Or is it still being finished?

"A separate question concerns the Urga Kanjur; is there also a Tanjur of this edition in existence? Do you have copies, and if so, would it be possible for me to purchase a microfilm copy?

"These are important for my work now, and so I would greatly appreciate hearing from you concerning these questions. About the Urga canon, does a catalog or list of their texts exist? Are you planning to publish the canon eventually?"

Descriptive catalogue of Tibetan texts. During the last two decades over three thousand texts have been published and these have been recorded in the Accessions Lists of the Library of Congress, India. The accession cards are replete with extensive information for the chronology of Tibetan literature. The names of authors have been standardised, with their dates (which are difficult to get at), the full title as it appears on the cover of the xylograph, indication of its contents, its extent, English preface with rare information on its place in its genre, and so on. Mr. Richard B. Martin, South Asia Bibliographer, University of Virginia Library, Charlottesville, is engaged on a descriptive catalogue of all the Tibetica accessioned by the Library of Congress. It will form a solid foundation for a history of Tibetan literature. Mr. Martin wrote to me: "I was most honored that you sent regards via Mr. Donald Lopez of our University. I have, of course, seen your name a thousand times and been very familiar with your important work for many years. As you will see from the enclosed xerox from the latest Tibet Society Bulletin, my work is quite closely involved with the materials you publish." Mr. Martin visited the academy in 1979 and it was programmed that his catalogue will appear in the Śatapiṭaka Series.

The caryā dance of Nepal. Mr. Hubert Decleer writes: "For the last two years I have been working on a PhD thesis together with a Nepali partner, the dancer-scholar Vina Joshi, at the Centre of Nepal and Asian Studies at Tribhuvan University, Kirtipur, Kathmandu. Our topic: *The Caryā Dance of Nepal as Buddhist Practice and as Classical Art*. It so happens that I dedicate one chapter to your *Mahākaruṇacitta-dhāraṇī*, for in Newari Vajrayāna rituals these mudrās still occur, as they also do in the Caryā Dance, an extension of mudrā in ritual context. In fact the pūjāvidhi texts have *parallel* series of illustrations and you will have the occasion to see some of them reproduced in our forthcoming preliminary reports I and II. When I showed a copy of the Japanese version, a Newari vajrācārya immediately exclaimed: 'Oh yes, pūjāvidhi'. I communicated further details about mudrās in Japanese mantrayāna and the life of Amoghavajra. The Nepalese manuscripts and surviving traditions will clarify our understanding of Japanese esoteric art and vice versa." The work of Decleer and Joshi will be of real significance.

Marriage of H.M. the King of Bhutan. At an audience in Thimpu on 24 Nov 1979 an Indian journalist asked if it was possible for the King His Majesty Mr. Jigme Senggye Wangchuk to marry an Indian girl. The King said: "The people would be happier if I marry a Bhutanese girl. I would like to fulfill their aspirations." According to the Bhutanese almanac, 1980 is auspicious for royal marriage. On 28 Nov 1979, I welcomed the decision of H.M. the King: "Heartiest felicitations on Your Majesty's resolve to marry a daughter of Bhutan who will be like living water, a wellspring of the spaces and silence of Bhutan, conforming to the structure of the soul of Your Majesty's land, the image of the pebbles of the kingdom. A Bhutanese belle will impart a unity of beauty, will descend deep into the self of her land, in the intimacy of Your Majesty, herself and the simple folk of Bhutan. She will be the flowering being of the symphony of her soil and the Lord of the Soil that is Your Majesty."

Stupa and cosmic axis. "Very kind of you to send me a copy of your Borobudur, which I am very glad to have. I heard the paper when it was read by Prof. Roth at Heidelberg, but of course there was much more in it than I could take in at one hearing.

"In the meantime I have sent you, via the British Council in London/Delhi, an offprint of my 1977 Naples paper: *Stupa & Cosmic Axis: the Archaeological Evidence*. I much appreciated your showing me round your institute, and I am greatly impressed by the work you are doing (John C. Irwin).

Ethnomusicology of Tibet. Miss Elizabeth Goldblatt was "enrolled in the PhD program in Ethnomusicology at the University of California in Los Angeles. My primary area is Tibetan Liturgical Music under the direction of Prof. Peter Crossley-Holland. In applying for grants to do fieldwork in India, Prof. Crossley-Holland suggested that I write to you in regards to requesting you to sponsor my project. The American Institute for Indian Studies requires a sponsor, essentially someone who will consult and periodically meet with the student. India is essentially the only country in which to study Tibetan Liturgical Music and its heritage, which I believe has strong ties with ancient Indian religious music, in particular, the Vedic tradition. The authentic tradition of Tibetan liturgical music is fading rapidly and it is my hope that research will contribute to preserving and documenting this unique and highly sophisticated musical style. I intend to work very closely with Tibet House in New Delhi and would very much appreciate communicating and working with you in regards to this project."

Outline history of Russian studies on Tibetan Buddhism. Mr. Alpo Ratia of the Uppsala University, Sweden collected a lot of materials and an extensive bibliography on this project. He wrote: "In the course of my studies I have learned more and more about the great work your International Academy of Indian Culture is performing in the fields of Indology, Tibetology and Buddhology. On many an occasion it has also been necessary to consult one or another of your many standard works and informative articles. Especially valuable for my purposes have been your volumes, *Materials for a History of Tibetan Literature* (1963), also the 'Chronology of Buddhism in Siberian Buryatia' (*sine anno*) and your preliminary report *In Search of Buddhist Manuscripts in Eastern Siberia* (1967). In the latter you suggest: 'A detailed scientific report will come out in 4 volumes'. Hopefully this plan has already been realised! From the Mahabodhi Society in Calcutta I've twice ordered a copy of your article 'The Buddhist Temples of Eastern Siberia' (in: *Maha Bodhi*, vol.76, July 1968, no.7, p.192–196), but have not yet received any answer. Orientalist acquaintances of mine (e.g. Docent Asko Parpola of the University of Helsinki) and my instructor in Uppsala, Acting Professor Gunnar Carlstedt (before: Andersson) have earlier turned to you for help and I now do the same. Myself I happen to be a Finnish student of history of religion and of social anthropology at the University of Uppsala." I sent him further information, both published and unpublished.

"We deeply admire the treasure of manuscripts collected at the Academy and its learned publications." Acad. Marchuk, Vice-President of the Academy of Sciences, Chairman of the Siberian Branch of the Academy of Sciences, Novosibirsk (USSR).

"I am very pleased to visit the International Academy of Indian Culture headed by Prof. Lokesh Chandra and very happy to see these collections and how well they are kept here. Wish every success and happiness for future activities for preserving the cultural heritage of the Mongols and for diffusing it for the happiness of mankind". H.E. Mr. N. Baldoo, Ambassador of the Mongolian People's Republic.

Amitāyus-sūtra. Sent the photographs of this sutra in Sanskrit to Dr. John L. Mish. It was photographed by Prof. RaghuVira in Beijing. "Thank you very much indeed for your *Multilingual Buddhist texts*, vol.1, which arrived safely here yesterday. The photocopies are excellent. I shall attack the "Amitāyus-sūtra" at once and shall keep you informed about my progress. It is a real challenge, which I enjoy very much. Where, in Nirvāṇa's name, did you find such treasures? The Far Eastern Devanāgarī is quite difficult to read, but I am curious about that, too. The Sanskrit text was considered "lost". Svāhā. (Dr. John L. Mish, Bronxville NY, 17 Jan 1980).

"You are doing a wonderful work—there is no parallel to it in our country, and probably, even abroad" (Dr. S.V. Sohoni, Pune, 12 Feb 1980).

Dr. S. Khosla of Jammu commenced the study of Tibetan to translate historical texts from Tibetan into English. He wrote on 19 Aug 1980: "A few scholars met me, Indian of course. We were discussing scholarship in the country. You, we agreed are the Tucci of India".

Garma Chen Cheng, State College PA: "Thank you very much for your wonderful works in publishing many important Buddhist books. Many scholars and students in the West have been benefitted by your works. I am interested in a copy of your *Tibetan-Sanskrit Dictionary*".

Udānavarga and its Tibetan translation. Mr. Phuntshog Tshering worked on the Tibetan rendering of chapters 1–10 of the Udānavarga and compared them with canonical commentaries in the Tanjur for his MPhil degree of the University of Delhi.

Quadrilingual Mahāvyutpatti. Mr. Janos Szerb got his Master's degree from the Eotvos Lorand University, Budapest (Hungary) in Tibetology and Hungarian language. He came to Delhi under the Indo-Hungarian Cultural Exchange Program of the Government of India to work at the Academy on the Sanskrit-Tibetan-Mongolian-Chinese Mahāvyutpatti, a dictionary of Buddhist technical terms. Besides, he studied the works of Longdol Lama from original xylographs preserved at the academy. The Hungarian News reported: "As a research scholar employed by the Inner Asia Institute, Budapest, Mr. Szerb came to India in April last with a scholarship for three months given by the Hungarian Academy of Sciences and the University Grants Commission. His first encounter with Indian culture was through the International Academy of Indian Culture and its library and the man behind it, Prof. Lokesh Chandra M.P. Prof. Lokesh Chandra is not only an eminent member of Rajya Sabha, but a world famous authority on Tibetan and Sanskrit studies. He and his father (the Late Prof. RaghuVira) had collected thousands of precious Tibetan, Sanskrit, Mongolian and Chinese manuscripts and books. Mr. Szerb is glad that he could go through some of these books and enjoy the hospitality of such an eminent scholar like Prof. Lokesh Chandra. Prof. Lokesh Chandra had edited the facsimile edition of Tibetan-Sanskrit-Mongol-Chinese dictionary, which was being edited by Mr. Janos Szerb and his colleague Dr. Alice Sarkozi."

Cataloguing of Tibetan xylographs and manuscripts. The Academy has a rich collection of xylographs in the Tibetan language. Dr. Josef Kolmaš, Oriental Institute of the Academy of Sciences of Czechoslovakia, Prague was contacted to catalogue them. Dr. Kolmaš is a leading authority on Indo-Tibetan history and has catalogued the collections of Tibetica at Prague. The Indian Council of Historical Research and the Indian Council for Cultural Relations of the Ministry of External Affairs sanctioned grants for his stay in Delhi to catalogue the Tibetica in the winter of 1981.

A Swiss student of Tibetan. "My name is Johannes Frischknecht, born 22.4.1956 in Switzerland. I am a young artist, painter and sculptor and since nearly ten years I am studying Buddha Dharma and Buddhist art with the venerable Lamas in Rikon Tibetan monastery in Switzerland. ... Yesterday Miss King gave me your address and also showed me your *New Tibeto-Mongol Pantheon* parts 2, 4, 7, 8, 9, 16, 17, 18, 19, 20. I never saw a as beautiful, precious and special work in my short life. I am really so impressed, positive-shocked and overjoyed to find in your collection this. I looked everywhere to find something like that but I did not know that became already reality—so great a work, full and complete collection of Gods. Unfortunately in Rikon only few parts exist. ... Myself I have the really great wish, whenever possible to buy all the volumes of this greatest work and collection of Buddhist iconography. ... Also I am very, very interested in your academy of Indian culture. If any time there would be a possibility for me to study long years in your Academy, I would like too much to study with you. How you see my English is not very good, my mother tongue is Swiss German and German, I speak a little French and can talk in Lhasa Tibetan. Out of your words I feel the sound of Dharma. If Dharma is basic motivation of all actions, then nothing can go wrong and that Dharma will lead me also to your Academy."

Kālacakra initiation. Mr. David Patt, Oregon Wisconsin was preparing a program on Kālacakra initiation by H.H. Dalai Lama in July 1981. He reprinted illustrations of the kings of Śambhala from my *New Tibeto-Mongol Pantheon*. Prof. John Huntington was assisting the project and had recommended their reproduction.

Plants in Tibetan dermatological therapy. Dr. Meena Sharma MBBS who was assisting Dr. P.N. Behl, Director, Skin Institute and School of Dermatology, studied plants used for skin diseases in Tibetan medicine as far as they could be worked out from English translations of Tibetan treatises.

Bonpo studies. Dr. Eric Grinstead, Scandinavian Institute of Asian Studies, Copenhagen (Denmark) wrote: "I have a friend in Sweden, George Greatrex, who is going to visit the Bonpo Temple in Dolanji some time soon. I hope you will not mind me giving him your name, as he has many interests, and it is always an experience for anyone to see your Institute and wonder at all the knowledge accumulated there" (19 Jan 1982).

Nyingma edition of the Tibetan Buddhist Canon was being published by Dharma Publishing, Berkeley, California (USA). Venerable Tarthang Tulku wrote: "With respect to your suggestion of exchanging a copy of the Nyingma Edition for one of your copies of the Mongolian Kanjur, I do not know if this will be possible. Naturally, we would like to help you in the wonderful work which you are performing. Already over the years you and your Institute have produced countless treasures, of great benefit everywhere. Truly there are few individuals who have been able to accomplish as much. At the same time, we would like to have as many copies of the Canon distributed in India as possible".

White Month. "I was extremely glad to receive your kind greetings for a Happy New Year. It is pleasant to learn that you still proceed your Parliament work for the welfare of mankind.

"I congratulate you on the *Tsagan Sara* (White Month), which is celebrated as New Year by Buryats and Mongols on 24 Feb 1982. Let every thrill of the New Year bring the thrill of new achievements. I feel better now and I am glad that our relations still survive and will last in future. Hope to meet you more and more times" (Dr. Baldanzhapov, Ulanude, 18 Feb 1982).

Kings of Śambhala. "I am writing on behalf of Karma Triyana Dharmachakra (the American seat of the late His Holiness Karmapa), Kagyu Dsamling Kunchab (the NY center of Kalu Rinpoche), and Vajradhatu (the center of Trungpa Rinpoche) to request your kind permission to reproduce the series of line drawings of the 32 kings of Shambhala that appeared in your excellent work, *A New Tibeto-Mongol Pantheon*. These line drawings would be used on a one-time basis, for a small booklet that is in the process of being produced. This is to be given out to the students who will be participating in a Kālacakra Abhiṣeka to be given by the Venerable Kalu Rinpoche, in New York at the end of this month" (Larry Mermelstein, Nalanda Foundation, Boulder, Colorado, 11 Mar 1982).

"Some time ago I was asked by the publishers Thames and Hudson in London to write a chapter on Tibet in a forthcoming volume (edited by Professor Heinz Bechert and Richard Gombrich) called *The World of Buddhism*. As I was asked to include some information on Lamaism outside Tibet itself, I also wrote a short paragraph on Tibeto-Mongolian Buddhism in the Soviet Union. One of my main sources in this connection was your interesting article "The Lamaist Temples of Eastern Siberia", which appeared in *Tibetan Review* vol.1.7–8 (1968). Here you mention the monastery of Ivolginsk and state that it was founded in 1948. It has been pointed out to me that this is a surprisingly late date, coming as it does in the Stalin era, otherwise not noted for its religious tolerance" (Prof. Per Kvaerne, University of Oslo, 9 Aug 1982).

Member of the Hungarian Academy of Sciences. After the lapse of a century, an Indian i.e. me was elected honorary member of the Hungarian Academy of Sciences as its special session in May 1984. The choice was made in recognition of my scientific merits, and "exceptionally close contacts" with Hungarian scientific life, the Alexander Csoma de Koros bicentenary, and in recognition of rich contributions to Central and High Asian Studies, especially my edition of 108 volumes of the Mongolian Kanjur.

Kālacakra illustrations. Constant demands were being made to reproduce the illustrations of the Kālacakra-tantra from the *New Tibeto-Mongol Pantheon*. Prof. Dr. Jean Riviere, Geneva reproduced the Adibuddha Kālacakra, Sucandra and Rudracakrin kings of Śambhala in his book on the Kālacakra (30 Oct 1983).

Kālacakra initiation. His Holiness the Dalai Lama gave this initiation in July 1985 at Zollikon (Switzerland). Permission was given to reproduce the illustrations of the Kālacakra lineage from *A New Tibeto-Mongol Pantheon*.

Tarthang Tulku, Berkeley C.A.: "We have received all twenty-one volumes of your excellent collection of the *Sanskrit Texts from the Peking Palace*. You and your father have certainly been pioneers in bringing Buddhist texts from previously unknown sources to the attention of the wider Buddhist community and the modern world. I am sure that your accomplishments will one day be regarded with the highest admiration. It is only unfortunate that the circumstances in India force you to print your work on paper and with facilities that threaten its long-term preservation (14 Sep 1984).

Tibetan Buddhism a thousand years ago. Mr. Peter Szanto a well-known Hungarian art critic visited India as a guest of the Indian Council for Cultural Relations under the Indo-Hungarian Cultural Exhange Programme. The purpose of his visit was to get acquainted with Indian literary life, with the people who work at improving Indo-Hungarian cultural relations, and leading personalities of the Arts. Hinduism and Buddhism have been the centre of his interest for years. He was working on a novel in which the European way of life and Tibetan Buddhism are mixed. In March 1985 Mr. and Mrs. Szanto studied works on Lamaism and ancient Indian culture at the Academy.

Buddhapālita's commentary on Mūla-madhyamaka-kārikā. Fehér Judit met me in 1984 at the exhibition of Lamaist art in memory of Kőrösi and at the Bicentenary of Csoma de Kőrös Symposium in Visegrád. "I would like to continue research work under your kind assistance. My special sphere of interest is Indian and Tibetan Mādhyamika philosophy. I am to write my dissertation for PhD degree on Buddhapālita's Mūla-madhyamaka-kārikā-ṭīkā (I am translating its

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most important parts into English and I use its related literature, mostly the Kārikās, and other available Sanskrit and Tibetan commentaries).

"I wrote my thesis for MA degree under Prof. György Kara in which I dealt with Nāgārjuna's Prajñā-nāma-mūla-madhyamaka-kārikā and Buddhapālita's Mūla-madhyamaka-vṛtti, a Tibetan commentary on it. My paper was published in the Csoma de Kőrös Bicentenary Volume (Budapest 1984) is devoted to the same subject. Here I gave the English translation of the first chapter of the above-mentioned commentary and traced how Indian mādhyamika philosophy had arrived and spread in Tibet.

"I continued research work on Indian and Tibetan mādhyamika philosophy. Now I am preparing my doctoral dissertation, mainly concentrating on the exegetical tradition grown up on Nāgārjuna's Kārikās in India and in Tibet. I follow a comparative method using the commentaries of Buddhapālita, Bhāvaviveka, Rma.bya, Tsoṅ.kha.pa and the so-called auto-commentary of Nāgārjuna" (25 Sep 1984).

Dr. Fehér Judit visited India under the cultural exchange program implemented by the University Grants Commission. Fehér studied Indology at the Eotvos Lorand University, and Tibetology at the Department of Central Asian Studies. He has taught Sanskrit language in the courses organised by the Csoma de Kőrös Society. He is the Keeper of Indian, Nepalese and Tibetan collections at the Hopp Ferenc Museum of East Asiatic Arts. He studied Buddhist iconography with me.

Astronomy of Kālacakra-tantra. Yukio Ohashi studied the astronomy of Kālacakra at the department of mathematics, University of Lucknow on the basis of its Sanskrit text edited by Prof. RaghuVira and myself (14 May 1985).

Buddhist iconography of Tibet is a large volume running to 860 pages, with 2503 illustrations. It has a foreword by Giuseppe Tucci and a preface by Herbert V. Guenther. It comprises five pantheons of the Mongolian Kanjur, Narthang Pantheon, Bhadrakalpika-sūtra Pantheon, Aṣṭasāhasrikā Pantheon, and Three Hundred Icons. A comprehensive index of Sanskrit, English, Tibetan and Mongolian names makes it a basic source-book for the study of Buddhist iconography. Dr. Antoni Huber of Christchurch (New Zealand) wrote: "I am excited to hear of your new work *Buddhist Iconography of Tibet*, and being familiar with your scholarship, I am sure it will prove to be impressive".

Jālinīprabha. Dr. Dorothy H. Fickle, Curator of South Asian Art at The Nelson-Atkins Museum of Art, Kansas City, MI: "Currently I am writing an article about the iconography of the bodhisattva Jālinīprabha. In Part 12 (Maṇḍalas of the Vajrāvalī) of the multi-volume work, *A New Tibeto-Mongol Pantheon*, 1967, by RaghuVira and Lokesh Chandra, plate 22, there is an illustration of the maṇḍala of Durgatipariśodhana which includes the figure of Jālinīprabha. He is

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seated, holding up a sun disk, in the rectilateral just above the inner circle of the maṇḍala, at the right of the row of four bodhisattvas. His attribute, the sun, is very important in my discussion, and I should like to reproduce this detail of your plate". Sent a detailed note and gave permission to reproduce the sketch. Jālinīprabha's counterpart is Candraprabha and the correct spelling will be Jvālinīprabha. Jvālinī refers to the flaming rays of the sun and means the Sun.

Study of A.khu.chiṅ Śes.rab.rgya.mtsho's tho.yig. Dr. Geza Bethlenfalvy of the Hungarian Academy of Sciences, Budapest started its annotated edition from volume 3 of *Materials for a History of Tibetan Literature* in Budapest. He came to India to note down variants from the xylograph in the library. The tho.yig is a bibliographic work on rare Tibetan works on history, biography, philosophy, grammar, lexicography, astronomy, technology, medicine and Buddhism. The author was known by his Sanskrit name Prajñāsāgara. He lived from 1803–1875 AC. He hailed from the Amdo region. His biography is given in his collected works.

Borobudur. A young Indonesian from Sumatra stayed with me for some days in Oct 1984. He had taken up Buddhist vows in pursuance of a dream in which a Śailendra monk had spoken to him of the Buddhist glories of the Śailendras. He took the name Suryaprabhava. He was proud of the Borobudur as the creation of his forefathers. He had an audience with H.H. the Dalai Lama when he was a guest of Prof. I.B. Mantra the Governor of Bali (26 Aug 1982). H.H. told him that the Borobudur is a maṇḍala of the yoga-tantra because Akṣobhya is in the East. It confirms my studies wherein I have come to the same conclusion that the Borobudur represents the *ādhāra* (*rten*) of the Vajradhātu-maṇḍala of the yoga-tantra Sarva-tathagāta-tattva-saṅgraha. The *ādheya* or residents (*brten.pa lha*) are images of the 37 deities which were in a wooden kūṭāgāra atop Borobudur that has vanished in the course of centuries. The holes in the finiale indicate its existence. Ven. Suryaprabhava also said that H.H. does not accept the classification of the Kāmadhātu, Rūpadhātu and Ārūpyadhātu on the Borobudur. This cosmology is taken from the Avataṁsaka, and has nothing to do with the yoga-tantra.

In the meanwhile, I came across the remarks of Marcel Granet "the conquering and civilising function of the first king, once he was established at the centre, was performed in accordance with Chinese ideas: in square concentric zones, each boxed in by the next and extending farther and farther from the centre". The configuration of the maṇḍala must have appealed to the T'ang emperors as the cosmogram closely approximated this concept, in which from the innermost centrum of Vairocana one moved out to the zone of the outsiders that is the non-Buddhist deities of the quarter of vajras. This emboxment has also a parallel in the Chinese preference for envisaging the Earth as a series of five emboxed squares (Granet 1968:83).

Buddha Jayanti Park was a creation of the Buddha Jayanti celebrations in 1956. His Holiness the Dalai Lama donated a pavilion with the image of Lord Buddha sanctified by Sanskrit

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mantras in the Lantsha script. A committee was constituted to approve the design. Five designs were submitted. I recommended: The third design is the best of all the five submitted. Aesthetically rich, it symbolises the transcendence of Tibetan Buddhism, and its commingling with the classicity of India. The open sides are an architectonic expression of śūnyatā. The deer flanking the dharmacakra are a tribute to Knowledge. The various elements at the top represent awareness, renunciation, powers, faculties, knowledge, and concurrences of illumination, etc. The construction becomes thinner as it soars towards the sky, just as from the fundamental virtues one attains those faculties that accompany great spiritual insights. This design integrates architectural motifs and inner Meaning in an eloquent way. I recommend that this design be accepted (12 July 1986).

Akṣayamati-nirdeśa was translated into Tibetan by Dharmatāśīla (Toh 175), and there are two Chinese translations (T 397/12, 403). Miss Charlotte Freeman attached to the School of Oriental and African Studies, University of London, worked at the Academy on the Urga edition of this sutra. The Urga Kanjur is a unicum in the Academy's holdings.

Lokaprajñapti in Mongolian. Mr. Lodo Talpe, a researcher at the Katholieke Universiteit, Leuven (Belgium) worked on a manuscript version of the Lokaprajñapti. Its Mongolian Tanjur version was then available only at the Academy. A xerox copy was sent to Mr. Talpe for his doctoral dissertation.

Sino-Tibetan studies. Dr. Hartmut Walravens put together selected papers of Berthold Laufer on the art, folklore, history, linguistics and pre-history of sciences in China and Tibet. The forte of Laufer was the prehistory of science in East Asia, with special reference to the interflow of scientific knowhow between India, Iran, Tibet and China. It begins with a discussion on the origin of the name China. Herein are included his research papers on turquoise, optical lenses, asbestos, cubebs, mandragore and Arabic and Chinese trade in walrus and narwhal ivory. A long paper on Si-hia phonology is a major attempt to decipher the script and language of the Tanguts. The application of the Tibetan sexagenary cycle, bird divination among the Tibetans, Chinese transcription of Tibetan names, loan-words in Tibetan are covered by Laufer in his inimitable broad sweep of inter-cultural history.

Sekoddeśa. Mr. John Newman, a doctoral candidate in the Buddhist Studies Program of the Department of South Asian Studies at the University of Wisconsin Madison was writing his doctoral dissertation on the Kālacakra-tantra. In this connection he was preparing a critical edition of the Sanskrit and Tibetan texts of the Sekoddeśa, a short work belonging to the Kālacakra corpus. For the edition of the Tibetan he had used the Peking, Derge, Narthang, Coni, Lhasa, Tog Palace, and Phu-sbrag editions of the Kanjur. To enable him to systematically record the readings preserved in all the available editions so as to provide a tool for scholars doing comparative

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research on the different Kanjur redactions, a xerox copy of the Sekoddeśa in the Urga Kanjur was sent.

Cakrasaṁvara-tantra. This tantra was studied from secondary Tibetan sources by Kazi Dawa-samdup and edited by Arthur Avalon in 1919. Ever since it has been a rarity of the book world. I updated it by a proper identification of the Cakrasaṁvara texts included in the volume. The title "Shricakrasaṁvara-tantra: a Buddhist Tantra" is misleading. It is not the Tantra, but short Tibetan treatises on its ritual, sādhana, Luipa's praṇidhāna, maṇḍala-stotra, rites of empowerment, the kāya-maṇḍala and five stages (*pañca-krama*) of the Deity. I defined the place of Cakrasaṁvara in the Mahāyoga tantras, its two main liturgical traditions of Luipa and Kānhapa, detailed description of the maṇḍala with a chart and illustration, its symbolism, the attributes and symbolism of his consort Vajravārahī, its Tsaparang maṇḍala, and finally the evolution from Saṁvara to Śambhala.

Theory and practice of music in the Tibetan tradition. Mrs. Alice Maria Egyed, of the Institute of Altaic Studies of the Hungarian Academy of Sciences, carried out research on the musical and ritual system of the Sa.skya tradition. The project entails the study and translation of selected traditional Sa.skya texts on music, consultation with Tibetan musicians and scholars of Tibetan music in India, and ethnographic observations of contemporary ritual musical practice.

Tibetan Buddhist music in general is a subject of great theoretical importance for Tibetology, ethnomusicology, and Buddhist studies. For Tibetology and for Buddhist studies, its importance is indicated by the fact that every Tibetan Buddhist ceremony, from the every-day practice of the monks to the most important and most refined rituals, includes a musical ceremony. Early musical treatises authorized both notations for learning and practising music, and what kinds of music could be performed on ceremonial occasions. In the monastic hierarchy, the musical director (*dbu.mdzad*) ranked second only to the abbot. It appears, in fact, that the dbu.mdzad's position was a post of political as well as ritual and musical leadership in the Tibetan theocratic society.

Both theoretical and practical questions concerning Tibetan Buddhist music were written down, interpreted, and systematized by Tibetan scholars. The earliest and the most significant musical treatise which has survived from Tibetan primary sources was written by the religious-political leader of twelfth century Tibet, Sa.skya Paṇḍita Kun.dgaḥ.rgyal.mtshan (1182–1251), "the great third" of the abbots of the Sa.skya Order. There is also a commentary on the work of Sa.skya Paṇḍita by a seventeenth century Sa.skya abbot Kun.dgaḥ.bsod.nams (1624). We know from this commentary that the first musical notation (*dbyaṅs.yig*) was written in the early fourteenth century by Śes.rab.seṅ.ge, who was also a Sa.skya abbot.

From among the four important Tibetan religious orders, the Sa.skya tradition is historically the most important in the development of Tibetan musical theory. Since this tradition was also of primary importance in the development of the system of theocratic rule itself in Tibet and since music was used as a propaganda device and an emblem of sovereignty, the study of Sa.skya music also has implications for the understanding of the roles of music and the arts in the growth of the unique Tibetan political system. She worked on the "Theory and Practice of Music in the Tibetan Buddhist Monastic Tradition" (June 1988).

Mrs. Alice Maria Egyed of the University of Washington, USA stayed in India to record music, collect *yaṅ.yig* or music manuals, and to study the living tradition of the theory and practice of music in the Tibetan Buddhist monastic tradition. This was in connection with her PhD dissertation. From an ethno-musicological perspective, Tibetan Buddhist music occupies a unique position not only because it is a highly original, autochthonous phenomenon, but also because it lacks tonality, in contrast to the clearly discernible pentatony of Tibetan popular music. While Tibetan popular music resembles the music of neighbouring peoples, Tibetan Buddhist music is totally different.

Her research focused specifically on how to understand and interpret the primary sources of Tibetan Buddhist music, namely, the treatises, notations, and musical instructions found in the Buddhist texts. These treatises themselves are difficult to understand because the technical vocabulary of music differs not only from the Buddhist tradition of neighbouring peoples, but from ordinary Tibetan vocabulary as well. Some of the expressions were deciphered with the help of the few publications to date on Tibetan music, but there remain many philological "blank spots". In order to understand these texts, she consulted Tibetan musicians and scholars in India concerning their actual meaning. She was attached to the Academy to consult books and manuscripts.

Buddhist meditation and the theory of art. Mr. Erich Mistrik was attached to the Academy by the Department of Education, Ministry of Human Resource Development, under the Indo-Czech Cultural Exchange Programme 1987–88. He studied inner meditation and the possibility of using these methods in artists' education in Europe. Besides table study at the Academy, Mr. Mistrik travelled around to Sanchi, Bodhgaya, Patna, Rajgir, Nalanda, Sarnath, Varanasi to study the Buddhist art of various historical periods, and to visit institutions of Indian Classical dances. He will prepare a special programme for training of concentration for students of the Academy of Music and Drama, Czechoslovakia.

Buddhist iconography of Tibet was revised and enlarged by me on the basis of a newly discovered Tibetan xylograph of the catalogue of the editions of Diṅ.ri.ba Chos.kyi.rgyal.mtshan of La.stod Śel.dkar rdzoṅ. This led to a total revision of the identifications of the Aṣṭasāhasrikā pantheon which run into over a thousand entries and their classification. The facsimile text of the catalogue was added as an appendix to the work.

The philosophical works of Bhāvaviveka. Annette Heitmann collected information on the works of Bhāvaviveka in the Mongolian Tanjur, which were necessary for her studies on Madhyamaka-hṛdaya-kārikā and Tarkajvālā (Aug 1987).

Mongolian Kanjur was presented to the National Library of Bhutan through the Royal Bhutanese Embassy at Delhi (13 Aug 1987).

History of the Zhi.byed and Gcod traditions of Tibetan Buddhism, written by Khams.smyon Dharma.seṅ.ge, entitled *Zhi.byed chos.ḥbyuṅ* was translated by Nina Paulenz of the Central Asian Seminar of the Bonn University.

Tibetan iconography. Granted permission to Prof. Peter Lindegger, Director, Tibetan Institute, Rikon to reproduce ten plates from the *New Tibeto-Mongol Pantheon* to illustrate the book of Carol Savvas with Tibetan sādhanas translated into German.

Space in modern physics and classical theories. The Bulgarian scientist Dr. Ivan Andreev worked on the concept of space in modern physics and its correlation to the classical theories of India and Tibet. A new world-view of physics may emerge from his researches and lead to new breakthroughs in theoretical physics. It is time that the Hellenic Weltanschauung of nature as it evolved in Europe from the Renaissance, the Age of Reason, upto our times is supplemented by other traditions of the world. Dr. Andreev's studies have the possibilities of opening up new perceptions in the natural sciences by a comparison with its quest in Asian civilisations.

Traditional Tibetan maps. Prof. Joseph E. Schwartzberg, Professor of Geography at the University of Minnesota, Minneapolis, USA worked at the Academy in the winter of 1987 on Tibetan maps of Buddhist pilgrimage and Bon cosmology, as well as research articles on them.

Śālistamba-sūtra in Tibetan. Jeffrey Davis Schoening, Fullbright-Hays Research Fellow at the University of Washington, examined the Urga edition of the sūtra. Urga Kanjur is found only at the Academy and it draws scholars from all over the globe. A xerox copy of the Urga Śālistamba was given to the scholar.

Avadāna-kalpalatā. Bonnie Rothenberg enquired from Sarnath: "At present I am a research scholar visiting India on an American Institute for Indian Studies scholarship. My research is to examine and translate the earlier chapters of Kṣemendra's Avadāna-kalpalatā into English. Part of my work will include two bilingual indices, and a pratīka. Professor Michael Hahn has advised me to contact you as he mentioned that you already have a word index for the Kalpalatā. If it is going to be published soon, perhaps that would make my work in this area unnecessary."

Dr. Federico Mayor was elected as Director-General of UNESCO in Dec 1987: "Your good wishes are a valuable encouragement for me as I take up this challenging position, and I appreciate your offer of assistance. It is good to know UNESCO has so many friends. Let new winds blow in. I will do my best."

Nobel Prize to H.H. Dalai Lama 8 Jan 1988

My dear Prof. Sverdrup

I propose the name of His Holiness the Dalai Lama for the Nobel Peace Prize. For the last thirty years he has propagated the ideals of peace as integral to human development, both within and without. Inspite of the provocative conditions in his Land of Snows, he has held aloft the ideals of benevolent compassion and compassionate benevolence to lead humankind to an apostolate of Peace on Earth. As the phenomenal body of the bodhisattva Avalokiteśvara, he preaches that the essence of life is love and compassion. As the son of a humble peasant, he represents a metaphysical democracy. As the last reincarnation of Chenrezi the essence of Inner Peace and Enlightenment, he speaks for the equilibrium of the mind in a continual flux of change: for Peace is born in the minds of men. If awarded, the Nobel Peace Prize would be glorified by the aura of H.H. the Dalai Lama.

By nominating H.H. the Dalai Lama for the Nobel Peace Prize the West would be honouring the sublime silence of the East, wherefrom will arise the perfume of life, the emergence of the inner landscape to do away with the threat of annihilation.

With kind regards

Yours Sincerely

Prof. Lokesh Chandra

Prof. Jakob Sverdrup
Secretary of the Norwegian Nobel Committee
Drammensvein 19, N–0255
OSLO 2 (Norway)

Mr. Erich Mistrik studied **Buddhist meditation** and the theory of art under the Indo-Czech Cultural Exchange Program in the first quarter of 1988.

Thaṅka calendar. I wrote historical descriptions of Tibetan painted scrolls in the collections of Schoettle/Joachim Baader/München, Heinrich Harrer, Spink & Son Ltd. London, and in anonymous collections at Basel and Zürich. They were brought out by Wisdom Publications, London and edited by Wolfgang Jünemann who writes in the introductory note: "So, I was very happy when Professor Lokesh Chandra, a renowned expert in Buddhist iconography agreed to write explanations that can do justice to such masterpieces, because he elucidates how intricately in these paintings textual tradition, religious practice and artistic elegance are interwoven to produce vistas that speak to eye and heart alike".

Dr. Carol Hamilton wrote from San Francisco: "Imagine my joyful surprise when in a spiritual bookstore, I started looking through a beautiful calendar with your name on the front as the author of the explanations. Your work and the calendar is so exquisite."

Aesthetics of Indic scripts. Mark van Stone from Portland, Oregon: "I am an independent scholar of the History of Writing, with an especial interest in the scripts of India, Nepal and Tibet. One of my treasured reference books is your *Indian Scripts in Tibet*, which first helped me to discern the difference between many very similar scripts.

"I am the fortunate recipient of a Guggenheim Fellowship, which this year will allow me to finish a book on *Writing As A Visual Art*. My research will bring me to India late this year or early next, where I shall be collecting photographs of fine examples of manuscript and inscription styles, particularly in the more ornate of classic styles such as *Lantsha* and "shell" script. I should like to meet you, since you are such a noted scholar of Indian scripts, and perhaps photograph some of the items in the Academy collection. I would be particularly interested to be guided to any inscriptions or manuscripts that you feel to be striking, unusually well-written, well-preserved, ornate, stately, or beautiful. In the case of inscriptions, physical accessibility is also a factor. Since there are so many written objects in the world to examine, I must rely on such guidance quite heavily, or my book would never get finished.

"I note that one of the mss in your book was written out specifically for you. I also plan to bring a video camera with me, and would like to videotape scribes and inscription artists at work wherever I can. If you could put me in touch with any traditional scribes or calligraphers or carvers of inscriptions, particularly those with good handwriting or noted calligraphers, I would be deeply grateful. You have traveled widely to collect mss for the Academy, and as I plan to travel widely also, the names and addresses even of far-flung scribes in, say, Ulanbator or Rangoon would be of great assistance.

"Also, I would be interested to hear some of your opinions on the causes of changes in letter-forms in Indian scripts. These causes are not well-understood, and I hope to define some of them as common to all written art. One wild card in the development of writing is aesthetics. I am fairly well versed in the aesthetics of Western scripts, but I hesitate to make pronouncements about why a scribe chose to add this stroke or delete that one, when I am relatively unfamiliar with Indian calligraphic aesthetics. Any guidance you could give me in that area would be greatly appreciated. I am also very interested in the relationship of written scripts to carved ones. In India, there seems to have developed early a distinct style used for durable writings as opposed to manuscript, for instance. Very few Gupta inscriptions I have examined in Fleet's volume (vol.III of CII) show the effect of the broad pen, for example, that is so potent a feature in manuscripts in slanting or upright Gupta script. Perhaps because most of these come from Central Asia, we are looking at a peculiar sample. Do many manuscripts survive from India in these scripts?" (1 June 1988)

Lokānanda by Candragomin. This lost Sanskrit drama is extant only in its Tibetan translation. According to the historian Tāranātha, Candragomin was recognized as a child prodigy at the age of seven, when he defeated a noted philosopher in debate. He quickly acquired skill in all fields of knowledge. Though his works on grammar gained special fame, he is renowned as well for his devotion and his spiritual attainments. Candragomin makes use of his literary skills to present a dramatic account of the Buddha in a past life as Prince Maṇicūḍa, who fulfilled through his perfect generosity the highest standards of moral conduct. The play has been translated from Tibetan into English by Prof. Michael Hahn of the University of Marburg, Germany. Prof. Hahn wrote to me on 1 Sep 1988: "It is now almost one and a half years ago that we incidentally met at Biblia Impex. I hope you are fine and continuing your most valuable work as energetically as ever.

"For a long time I wished to write to you in connection with my English translation of Candragomin's *Lokānanda* which appeared at the end of last year from Dharma Publishing, Berkeley. It was you who many years ago, at the occasion of my first visit to your institute, suggested I should prepare an English version of my German translation published in 1974 [of which one or even two copies are in your library]. I kept this in mind and in 1979/1980 the occasion arose to work on it together with an American friend. Now the book is available and to a certain extent it owes its existence to your suggestion. Under separate cover I will send you a complimentary copy as a token of our long acquaintance which I started in the early seventies when you visited Hamburg. I just remember that at that time you intended to publish Ratna Handurukande's English translation of the play. When you told me about this plan I showed you my unpublished review of her text. You then informed her about my criticism as a consequence of which Miss Handurukande wrote to me, requested a copy of my review in the *Indo-Iranian Journal* and then abandoned her plan to have her translation published from you. Thus our first discussion had its repercussions because by it my contact with Ratna Handurukande was established which lasts until today. In the near future I will become her publisher for a second time because her edition of the *Supriya-sārthavāha-jātaka* will shortly be issued as vol.15 of my series Indica et Tibetica.

"When we met last at Biblia Impex we talked about Śivasvāmin's *Kapphiṇābhyudaya* and you told me that you had once studied under Prof. Gauri Shankar, the first editor of that *mahākāvya*. Meanwhile I have prepared an appendix of c.130 pages for the reprint of the first edition to be published by Biblia Impex. I have discovered 18 out of the 22 missing leaves of the oldest Nepalese palmleaf ms. plus another complete palmleaf ms which is a copy of the first one. With the help of these two mss. I could emend almost all the mistakes in cantos I–VIII of the poem. The full text of these 8 *sargas* is appended to the reprint plus further isolated corrections plus the complete text of canto XIX whose peculiar character has nowhere correctly been pointed out. It is a little more than just the ordinarty *bhāṣāsamāveśa* we know from the *Rāvaṇavadha* or *Haravijaya*. This *mahākāvya*, the only one with a Buddhist topic, deserves much more attention than it has so far received."

Cakrasaṁvara-tantra. "I visited you several times on my last trip to India in order to consult with you about my research on the *Cakrasaṁvara-tantra* and the role of women in Tantric Buddhism in India.

"I want to thank you for your help when I was in India. I appreciated hearing your insights on my topic and using your very useful research collection. Thank you also for your variously useful recommendations, such as your advice regarding where to find a Peking Tripiṭaka in Delhi. Finally, I simply enjoyed meeting you as someone whose work I have used and admire.

"Since you were so helpful to me and because I know you take an active interest in current research on Tantric Buddhism, I wanted to send you a copy of my final research report. I have now almost completed my translation of the *Cakrasaṁvara-tantra*, which will be the focus of my dissertation. Thank you for your generous interest in my research and the help you extended to me when I was in India" (Miranda Shaw, 29 Aug 1988).

Woodcut prints to the 'Children to Children Museum', Washington DC. The world-renowned Mrs. Jeane Dixon wrote: "During a recent inventory of the items on repose in the Children to Children Museum, I came across the stunning reproductions of woodcut art you sent me some years ago and was prompted to write you this brief note. Five years ago, my beloved Jimmy passed away and I have dedicated myself to carrying on the work that was so much a part of his life... Thank you again for the lovely artwork. You may be assured they add a graceful dimension to the Museum."

Sino-Tibetan comparative linguistics. Dr. Kamil Sedláček of Prostějov, Czechoslovakia had devoted his life to the study of Sino-Tibetan languages. He was working on the structure of a great number of common lexemes and tonogenesis in Sino-Tibetan. Materials were sent to him.

Tārā and the Black Madonna. Mr. China Galland Fischer, Director of the Images of Divinity Research Project, sponsored by the Melia Foundation Inc., California wrote: "My good friend Carol Savvas suggested I write to you and obtain your permission to use any of your line drawings of the Twentyone Tārās in my forthcoming book. Carol has given me xeroxes of the drawings and I like them very much. The working title of my book for Viking Penguin, the US Publisher, is *Longing for Darkness: Tārā and the Black Madonna*, or *Invisible Light* (subtitle). For Century Hutchinson, the British publisher, the working title is *God the Mother*. The book is a non-fiction account of a round the world journey studying images of divinity, focusing on Tārā in the Tibetan Buddhist tradition and the Black Madonna of European Catholicism". Permission was granted to Mr. Fischer to reproduce the drawings both in his American and British editions.

I wrote to **H.H. the Dalai Lama** on 25 July 1989. I have read the statement from New York in which Your Holiness has spoken about the democratisation campaign. Symbols are important in the long life of a nation. To Tibet Your Holiness is not only a temporal head, but a symbol of continuity, the very personality of the Land of Snows. Without their dream space, people shrivel into nothingness. Your Holiness is that Traumzeit, the dream space that endows the Tibetan people with identity, aspirations, courage and the Will to Go On. If ever an occasion arises Your Holiness should be the constitutional head to give Tibet an eternal dimension and to sustain her Deeper Being that is the very essence of her existence and becoming, her dreams and doings to be. (Reply on the next page).

Esoteric texts and images of the T'ang period. Mr. Rob Linrothe, of the Cochrane Woods Art Centre, University of Chicago visited me in Sep 1989 to discuss Chandi Pawon as a homa altar for Acala-nātha, and the early phase of the international movement of Esoteric Buddhism. As his training was in the Chinese language and art history, he was interested in the esoteric texts and images of the T'ang period.

Grags.pa.rgyal.mtshan's treatise on Nairātmā. Dr. Mrs. Julia Bendek visited India as a guest of the Indian Council for Cultural Relations under the Indo-Hungarian Cultural Exchange Programme. She was a literary editor in the Corvina Publications and had studied Tibetan language and iconography. She worked on a Tibetan treatise of Grags.pa.rgyal.mtshan, a Sa.skya abbot of the 13th century. It is an iconographic description of the fifteen transformations of Nairātmā.

Jātaka murals at Alchi. Ms. Inge Bronkhorst, a student of Art History and Indology at the Utrecht University, Institute of Indian Languages and Cultures: "From my teacher Dr. K. van Kooij I received your address. The reason why I write to you is that I very much like to study at your Institute, the International Academy of Indian Culture, during the month of June 1990. I study Art History at the State University of Utrecht, with a specialization in Buddhist Art, with main interest in Tibetan Art. The major object of my research will be the Alchi monastery. In the courtyard of the main temple are murals with probably Jātaka-scenes. This has not been proved yet. I want to try to identify the scenes and also study the way they are

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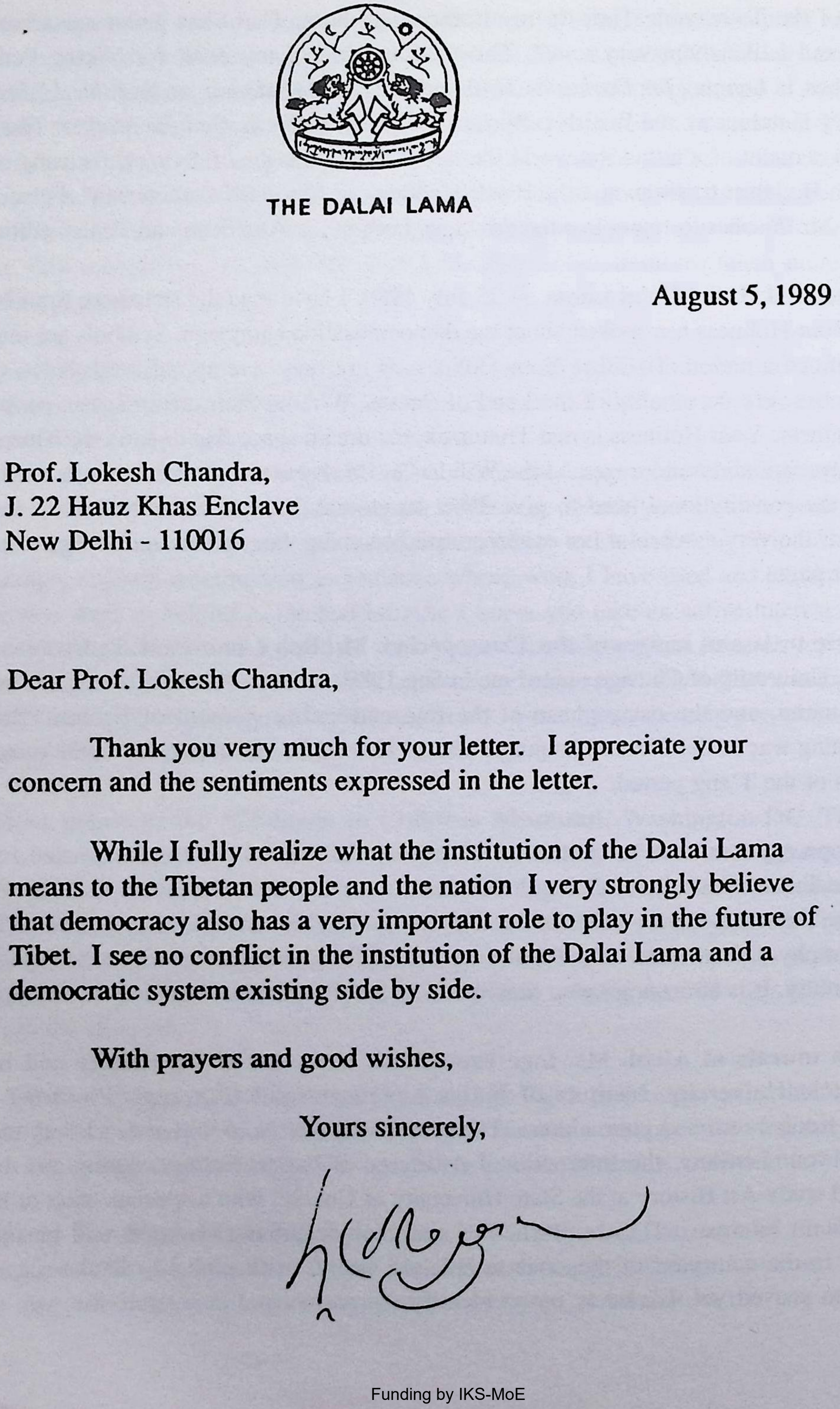

THE DALAI LAMA

August 5, 1989

Prof. Lokesh Chandra,
J. 22 Hauz Khas Enclave
New Delhi - 110016

Dear Prof. Lokesh Chandra,

Thank you very much for your letter. I appreciate your concern and the sentiments expressed in the letter.

While I fully realize what the institution of the Dalai Lama means to the Tibetan people and the nation I very strongly believe that democracy also has a very important role to play in the future of Tibet. I see no conflict in the institution of the Dalai Lama and a democratic system existing side by side.

With prayers and good wishes,

Yours sincerely,

composed. My former studies on the Ajanta murals and those of the Mogao-grottos of Dun-huang (Central Asia) will help me to understand the choice which was made in Alchi of the stories presented. Dr. Van Kooij told me of your Institute and special knowledge you have in this field and I hope you can find the time to help me preparing my research. I would be very happy and grateful when this will be possible."

She came to Delhi in April 1990 under the Indo-Netherlands Cultural Exchange Programme 1990–91. Her study in India formed part of the study-program for the doctoral degree in 1991. She visited Lamayuru, Manggyu, Saspul caves and Rizong. She found narrative paintings in Manggyu, Lamayuru and Saspul caves very much like those in the Soma temple at Alchi. Back home she was studying the cultural-historical background of Alchi in the eleventh century.

Dr. Gazeth Sparham of British Columbia, Canada studied Tibetan commentaries for his book on the analysis of **Abhisamayālaṅkāra**, ch.1 in Aug 1990.

Iranian elements in the formation of Tantric Buddhism was requested for by Dr. James Russell of Columbia University, New York (USA): "Thank you very much for your two separata on Iranian influences in tantra, which are of very great value for the study of pre-Islamic Iran in the East, a field which requires much investigation" (19 June 1990).

Iconography of Yama. Prof. Gian Giuseppe Filippi, University of Venice on 3 July 1990: "Miss Laura Bertagno is a student of mine who is preparing a doctorate thesis on the iconography of Yama. Please help her with advice and bibliographical and iconographic news."

Tibetan woodcuts of Kṣemendra's Avadāna-kalpalatā. Dr. Leslie Grey, of Denver, Colorado (USA) was doing a concordance of Buddhist Birth Stories for the Pali Text Society. For this he used Tucci's *Tibetan Painted Scrolls*, where it was very difficult to identify the stories of the Kalpalatā. By coincidence he got a copy of Sharada Rani's book on them: "the woodcuts are clear and make the task much easier. I'll try to get hold of the *woodcuts* again, and have them copied. They are superb.

"This morning I talked to Bonnie Rothenberg who gave me your exact address. By coincidence a couple of days ago I got a copy of the Kashmiri woodcuts from the Interloan Library and in great excitement I wrote a note to Mrs. Sharada Rani.

"The reason of my excitement was the following: I have in press by the Pali Text Society a Concordance of Buddhist Birth Stories. My source for the avadānas was Tucci's *Tibetan Painted Scrolls*, which is the only translation of the complete work of Kṣemendra. The scrolls are beautiful, but when I try to find the story on the thaṅkas I have great difficulty. The woodcuts are clear and make the task much easier. I would love to have a copy, so I could study the individual stories at ease. I wonder whether there are still copies available. Would appreciate very much, if you would let me know.

"As far as the Concordance is concerned I would love to hear your opinion. Tried to be as complete as possible, but it is an unending task. There are always some new and old references.

"I have your Tibetan Iconography, it is a monumental work. Also your *Tibetan-Sanskrit Dictionary*: very very important.

"Tucci sent me his *Scrolls* a long time ago, when I was fortunate to spend time with him in Kabul. Unforgettable time! Would appreciate hearing from you, reverently yours,

Dr. Leslie Grey, MD (22 Sept 1990)

Impact of Sanskrit avadānas on motifs of Tibetan dance dramas. Smt. Malavika Banerjee attempted a comparative study of the motifs in the Tibetan dance dramas and of avadānas which lay emphasis on meritorious deeds performed by a person inspite of incongenial hurdles experienced in this world, for instance: Ḥgro.ba.bzaṅ.mo, Chos.rgyal Nor.bzaṅ, Rgyal.po.don. grub, Dri.med.kun.ldan and others, in addition to Nāgānanda and Lokānanda in Tibetan.

Lecture tour to Bhutan. At the invitation of the Bhutan-India Friendship Association, I visited Bhutan in Oct 1990. Delivered two lectures on the History of Tantric Art and on the Role of Eternal Values in an Emerging World. Visited the National Library, Arts School, National Museum, and National Monument at Thimpu. It was an experience to be in the only Vajrayāna country in the world and to see its living traditions everywhere in daily transactions and in the out-of-this-world monuments.

Art in the Himalayas. An international seminar was held on 5–24 Nov 1990 at the Max Mueller Bhavan, Crafts Museum Pragati Maidan and India International Centre. For the first time in the world, the whole panorama of 'Art in the Himalayas' came on spot-light, as the Max Mueller Bhavan in cooperation with Tibet House, New Delhi organised a compound programme on this fountain-head of culture. Never before had a programme presented Himalayan culture in such a vibrant way and in all its entirety. It was a part of the chain of global awareness that had come about the Himalayas. The Himalayas rising in human consciousness is a world-wide phenomenon. I inaugurated the seminar, besides speaking on "Tibet: a Repository of India's Spirit" (20 Nov 1990). Prof. Dr. Roger Goepper, Köln (Germany), the leading German expert on Alchi wrote: "It was a pleasure for me to meet you once more in India and experience your personal intensity and knowledge during the discussions at the symposium."

Ḍākinīs in Indian and Tibetan Buddhism. Adelheid Herrmann-Pfandt was working for her Doctor's degree at the Philipps-Universität Marburg, Germany, under the guidance of

Prof. Michael Hahn. She wrote: "My thesis is about Ḍākinīs in Indian and Tibetan Tantric Buddhism. During my whole studies I have frequently worked with many different volumes of the really wonderful Śatapiṭaka Series. Especially the *New Tibeto-Mongol Pantheon* is quite indispensable for me". Illustrations of various forms of Vajravārāhī from xylographs were sent to her in Nov 1991.

The role of Tibet in Asian history. I delivered the Padmapani Lecture at the Tibet House, New Delhi. I pointed out that the Little Kingdoms of ancient Tibet existing as early as 1500 BC are mentioned by the Han Annals, as Ch'ang and Tik tribes on the eastern borderlands of China. King Gñaḥ.khri.btsan.po founded the new dynasty on the banks of the Yarlung river and built the Yam.bu.bla.sgaṅ castle as early as 247 BC, before China was united by the Ch'in dynasty (221–206 BC). The Seven Khri or Heavenly Thrones ruled from 250–100 BC. The Bonpo map of the world belongs to the 3rd century BC. Its centre is Bar.po.so.brgyad which is Parsogard (Gk. Pasargadae) the capital of the first two Persian emperors Cyrus the Great and Cambyses in 550 BC. The reign of Sroṅ.btsan.sgam.po (AD 569–650) shows the international vision of Tibet: standardisation of script and grammar on the basis of Sanskrit, the royal palace on the Khotanese pattern, legal system from Khotan and Turks, adoption of Persian court attire, and the imperial doctor was a Byzantine physician. From 600–866 the Tibetan empire in Central Asia is a struggle of the Tibetan, Turkic, Arab and Chinese powers for dominance of the Silk Road lands. The year 670 AC was marked by great military victories for the Tibetans. They marched into the Tarim basin and captured the four garrisons of Anshi, through which the Chinese controlled that region. The Chinese constantly remark on the evil habits of various foreign peoples—and sometimes, of their own people as well. But such remarks are almost never made about the Tibetans, who were acknowledged to be China's most powerful rival and were usually at war with the T'ang. The products of Tibet—especially marvellous things, often mechanica, made of metal (most memorably, of solid gold)—were considered so wondrous as to deserve public display in the imperial palace. The Arabs also had a high opinion of Tibetan crafts, sometimes extolling the same things as Chinese. Phagspa Lama (1239–1280) accepted the invitation of the Mongol emperor Kublai Khan who nominated him Imperial Preceptor in 1270, but he insisted on equality in rank with the emperor. The Tibetan state asserted itself as an equal to the Chinese state.

Commentaries on the Kālacakra. Prof. Raniero Gnoli of IsMEO, Rome researched at the Academy on various commentaries on the Kālacakra-tantra, like those of Kloṅ.rdol bla.ma. He was given a photocopy of its Sanskrit manuscript from the Sa.skya monastery.

Vajradhātu maṇḍala. Steven N. Weinberger, a PhD student of Professor Jeffrey Hopkins in the Indo-Tibetan Buddhist Studies Program at the University of Virginia, undertook dissertation research on Yoga Tantras as practised by Tibetan scholars in Rajpur UP and Bir HP, India. He

Funding by IKS-MoE

studied my researches on the yoga-tantras in Japan as well as on the Borobudur as a Vajradhātu maṇḍala.

Ferocious deities at Alchi monastery in Ladakh and at Tabo monastery in Himachal Pradesh were studied by Rob Linrothe, Professor of Art History at Skidmore College, New York.

Exhibition of Tibetan woodcuts depicting the incarnations of the Dalai Lamas was held at the India International Centre in Sep 1992. Inaugurating the exhibition, I observed: thaṅka art is not created for visual pleasure, it is a 'visual dharma'. The deities in the thaṅka paintings are visualized to extend a promise of enlightenment to all sentient beings. Unlike the richly hand-painted thaṅkas, these were printed from wood blocks, carved during the lifetime of the 11th Dalai Lama and kept at Narthang monastery's famous printery. Their delicate linear designs are painted on a natural coloured silk of gold-ochre hue and tinted with complimentary shades of subtle reds and greens which add a delicate richness and enhance the rhythmic play of its linear design created by the folds of flowing robes of the figures, the curling forms of the clouds, the lotus thrones, mountains, lakes etc.

Mrs. Dolma Shagdarova, formerly of the Central Religious Board of the Buddhists of the USSR, visited the Academy on 12 Nov 1992 to acquaint herself of the ongoing Buddhist studies. She was glad that the Academy has contributed in great measure to the cultural renaissance of Mongolian Buddhism. The patriarch of the Buryat Buddhists is the young Hambo Lama Zhamyang Shagdarov, whose seat is at the Ivolginsky monastery. He heads all the monasteries in Buryatia. The Buddhist Temple of St. Petersburg has became a monastery under Lama Semayev. When H.H. the Dalai Lama visited the Tuva region, a large number of devotees turned up to see him, and there is a new upsurge of Buddhism among the Tuvans, who speak a Turkic language. In Kalmykia too Buddhism is witnessing a revival. A monastery is coming up at its capital Elista, to which H.H. the Dalai Lama has deputed a Kalmyk from America, Delowa Rimpoche. In the remotest villages of Buryatia, Kalmykia and Tuva monasteries are being constructed by devotees. Mongol groups in Moscow, St. Petersburg and other cities of Russia have started Buddhist Dharma circles. Mrs. Shagdarova is active in Dharma activities.

The Goddess Palden Lha.mo in the Gelukpa lineage. Venerable Lhamo Remati of Ottawa, Ontario, Canada worked with the Ghadong Oracle Tenzin Wangdak at Dharmasala and with me in Oct 1992. She was to translate Tibetan works relating to Palden Lhamo/Śrīmatī Devī, the historical background of the Goddess, including her influence on the Dalai Lamas.

5. TIBET: THE SOURCE OF THE RIVERS OF ASIA

Tibet is the source of the major rivers of Asia, including China. Michael Buckley's chart is reproduced on the next page.

Mt. Kailash (Tib. Tesi): Indus, Sutlej, Gaṅgā, Tsangpo (Brahmaputra)
Mt. Amdo Bayanhar: Yellow River
Mt. Thangla: Yangtse, Mekong, Salween
Mt. Shishapangma: Arun
Mt. Zholchen: Manas

The biography of Rin.chen.bzaṅ.po. Dr. Laxman S. Thakur of the Department of History, Himachal Pradesh University, Shimla worked on the different versions of the biography, namely, the one used by G. Tucci in *Indo-Tibetica* II, the second reproduced in the 'Collected Biographical Material about Lo.chen Rin.chen.bzang.po and his subsequent re-embodiments' and the third published by me.

The structure of maṇḍalas. Béla Kelényi, the Tibetologist Curator of the Ferenc Hopp Museum of East Asiatic Arts, Budapest, Hungary worked on the architectonic maṇḍalas (*blos. glaṅ*) as well as their two-dimensional drawings (*thig.rtsa*). He took up the diagrammatic and architectonic study of the maṇḍalas as propounded in Roṅ.tha Blo.bzaṅ.dam.chos.rgya.mtsho's work on *The Creation of Maṇḍalas* (New Delhi 1971) in three volumes. They detail the layout and execution of maṇḍalas by one of the most celebrated Khampa masters of Buddhist art in the 19th century. He utilised Roṅ.tha alongwith the sketches of Don.grub.rdo.rje. His researches included the structural typology of maṇḍalas.

Prime Minister P.V. Narasimha Rao: "Your letter of 22 May to hand. What a meticulous publication, tempering (if I may quote your words) the rigidity of the ageing past into the fluidity of the unborn future."

Mr. **Alfred Würfel** greeted my dawning year 1993: "For the New Year I convey to you affectionate good wishes for happiness and continued good health as well as for continued strength to carry on the very important research work which your great Father, whom I was fortunate to know personally, initiated and bequeathed to you. It is but seldom that a son is endowed with the ideals of his Father and intellectually capable to realise these. Dr. Lokesh Chandra is such a rare son" (21 Dec 1992).

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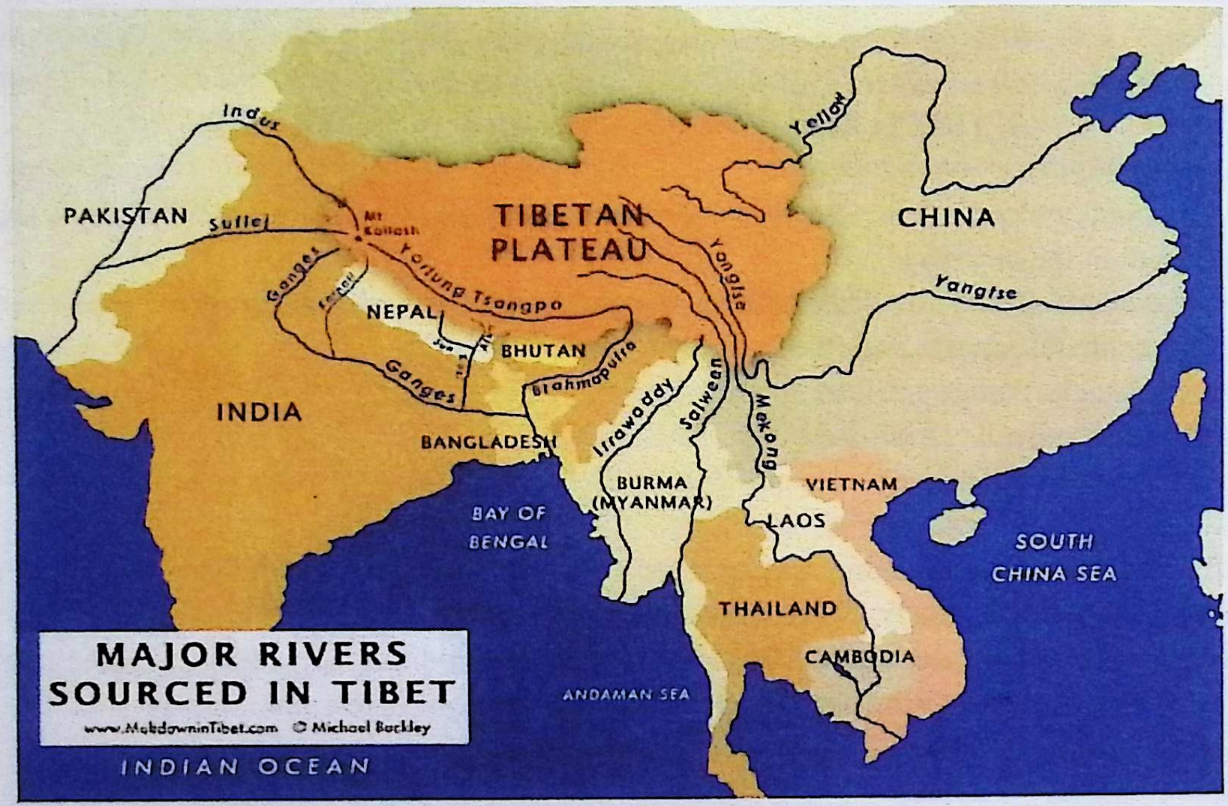
Indus
PAKISTAN
Sutlej
Mt Kailash
TIBETAN PLATEAU
Yarlung Tsangpo
Ganges
NEPAL
BHUTAN
Brahmaputra
INDIA
BANGLADESH
Irrawaddy
Salween
Mekong
Yangtse
Yellow
CHINA
BURMA (MYANMAR)
VIETNAM
LAOS
THAILAND
CAMBODIA
BAY OF BENGAL
ANDAMAN SEA
SOUTH CHINA SEA
INDIAN OCEAN
MAJOR RIVERS SOURCED IN TIBET
www.MeltdowninTibet.com © Michael Buckley

THE MAJOR RIVERS OF TIBET AT A GLANCE

Tibetan	Other	Chinese	Source (ht. in metres)	Length (km)	Watershed regions	Outflow
Machu	Yellow River	Huang he	Amdo Bayanhar Mountain (5266)	5,464	Tibet, China, Inner Mongolia	Yellow Sea
Drichu	Yangtze	Chang Jiang	Mt. Thangla (6328)	6,380	Tibet, China	East China Sea
Zachu	Mekong	Lancang Jiang	Mt. Thangla (Ch. Tanggula)	4,500	Tibet, China, Vietnam. Laos. Cambodia, Thailand,	South China Sea
Gyalmo Ngulchu	Salween	Nu Jiang	Mt. Thangla	2,800	Tibet, China, Burma, Thailand	Andaman Sea
Yarlung Tsangpo	Brahmaputra	Yarlung Zangbo	Mt. Tesi range	2,900	Tibet, India, Bangladesh	Bay of Bengal
Macha Khabab	Kamali	Maqa Zangbo	Mt. Tesi range	1,609	Tibet, Nepal, India	Bay of Bengal
Langchen Khabab	Sutlej	Langquen Zangbo	Mt. Tesi (Kailash)	1,450	Tibet, India, Pakistan	Arabian Sea
Senge Khabab	Indus	Senge Zanggbo	Mt. Tesi (6638)	3,100	Tibet, India, Pakistan	Arabian Sea
Bhumchu	Arun		Mt. Shishapangma (8012)	1,207	Tibet, Nepal, India	Bay of Bengal
Lhodrak Sharchu	Norbu Lakchu or Manas		Mt. Zholchen (6106)	380	Tibet, Bhutan, India, Bangladesh	Bay of Bengal

Sources: Dorje 1996; DIIR 1995; DIIR 1992; Science Press, Beijing 1990.

Funding by IKS-MoE

Tibetan State and Buddhist Culture. I delivered a lecture under joint auspices of the Tibet House and India International Centre on 23 Dec 1994. Prof. Dawa Norbu presided. I traced the evolution of the Tibetan state from the Ch'iang and Ti/Tik tribes on the eastern borderlands of Tibet around 1500 BC in the Han Annals to the first Tibetan king G.ñaḥ.khri.btsan.po who arrived in the Yarlung valley ca 247 BC and built the Yam.bu.bla.sgaṅ. The Period of Seven Heavenly Thrones (250–100 BC) saw the expansion of Tibet's international contacts, such as can be gleaned from the Bon.po map of the world. The centre of the map is Parsogard (Tib. Bar.po.so.brgyad) the capital of the two Persian emperors Cyrus the Great and Cambyses in 550 BC. The period of Sten Kings saw advances in technology and the beginning of magnificent burial practices. In 433 Lha.tho.tho.ri received Buddhist texts and objects. From a tribal order Tibet emerged into a centralised state. It was consolidated by Sroṅ.btsan.sgam.po (569–650) through the adoption of Buddhism and standardisation of the language by the creation of the script, six codices of a constitution, administrative reforms and so on. The next phase is of the expansion of Tibetan power in Central Asia, in particular their capture of the four garrisons of Kucha, Khotan, Karashahr and Kashgar. The Tibetans controlled Ladakh and Balti, and the road to Gilgit. With the persecution of Buddhism by Glaṅ.dar.ma in mid-ninth century began the decline and fall of the Tibetan empire. The re-establishment of Tibetan power was effected by the grandson of Glaṅ.dar.ma in the second half of the ninth century. He founded a new dynasty of Mṅaḥ.ri which included Guge, Purang and Ladakh. In the beginning of the tenth century, King Yesheö started the translation of Buddhist texts and established 108 temples for the sanctification and defence of the frontiers. He consolidated disparate autochthonous tribes like the Dards, Turks, Iranians and others under the banner of Buddhism. This ensured the stabilisation of the Guge kingdom and strengthened the defence of India by keeping away the Turkic elements and preempted the Islamisation of people in the tribal areas whose kings are represented in the antechamber of Tabo. While Baltistan became Muslim and Kashmir succumbed to the treachery of Shah Mir who wrested power from Kotarani in 1339 and ascended the throne as Sultan Shahabuddin, Guge held India's frontiers safe under the banner of Buddhism.

On 19 June 1995 I wrote to H.H. the Dalai Lama: Alongwith is the written version of my *ex tempore* Padmapani Lecture delivered at the India International Centre in March 1995. In this I have traced the formation, evolution and consolidation of the Tibetan State. Tibet consolidated into a State quarter of a century earlier than China under the Ch'in dynasty in 221–206 BC. The Ch'in dynasty gave the country its name China. Under Songtsengampo Tibet became a powerful empire whose sphere of influence extended deep into Central Asia, into Wakhan (in modern Afghanistan), into Gilgit, and as far as Tashkend. The military superiority of Tibet over China was a subject of frequent discussion at the T'ang court. My paper would command the interest of Your Holiness.

Tibetans played a crucial role in Central Asia, along with the Chinese, Turks and Arabs. They in fact strengthened the Buddhist rulers of Central Asia and thus avoided Islamic takeover for a long time. For instance, Tibetan presence declined in Khotan after 950, and by 1010 it was conquered by the Muslim ruler of Kashgar.

The Guge dynasty also played a historic role in the integration of the Himalayas and preempted the Islamisation of the local tribes of Kinnaur, Lahul and Spiti, as well as Ladakh. King Ye.śes.ḥod of Guge was called Lha btsan.po and Lha bla.ma. Btsan.po is an ancient Tibetan royal title, and it refers to the earliest shamanic symbolism of the king and his miraculous powers going back to mythic times. It shows that Ye.śes.ḥod was of ancient royal lineage and hence held the tryst to destiny. He assumed ecclesiastical powers as the prime bla.ma to propagate Buddhism, to integrate the kingdom in an unprecedented cultural syndrome, in which the common language became Tibetan, replacing the Dardic and Mon dialects, the Zhaṅ.zhuṅ language of Guge, and others. The new order wherein sanctum, security and state converged, was symbolised by the new title Lha bla.ma, the synthesis of state(*lha*) and the sacred(*bla.ma*)

After Kashmir came to be governed by Muslim rulers and the Guge kingdom was conquered by Ladakh, the kings of Ladakh faced formidable Islamic pressures throughout the centuries but diplomatically avoided confrontation and remained dedicated to Dharma.

Tibetan states were the Eternal defence of themselves, and thereby of India: for we all shared a perennial Dharma.

Genres of the Tibetan Buddhist Canon. F.K. Alpo Ratia of the Finnish Academy, (i) systematically surveyed the Sanskrit and Tibetan genre names in the Tibetan Canon (Peking Edition), and (ii) applying the theory and methods of genre analysis to identify a great number of genres, and (iii) furthermore investigating a representative selection of texts in greater depth to describe their respective genre characteristics as the optimal means of achieving an incisive typology and description of Canonical genres. Mr. Ratia's dissertation promises to be a solid contribution to scholarship on Tibetan literature and civilization.

Palden Lhamo and politics was the subject of research by Ms. Alma Aldrete, Adelaide, South Australia. She translated the Tibetan texts on Palden Lhamo, and her role as the protective goddess of His Holiness the Dalai Lama and of Lhasa.

Situ's autobiography. Its xylograph at the Academy was xeroxed for Philippe Lepleux of the Karmapa Centre. Situ was the last of the great Tibetan lotsava's with a perfect command of Sanskrit. He translated the Amarakośa anew and wrote the theoretical foundations of Tibetan grammar which remains a standard work to this day.

Hymn to Twenty-one Tārās is available in a Tibetan rendering. Its original Sanskrit text was found in Mongolia by Prof. RaghuVira in 1956. I edited two Sanskrit xylographs. Prof. Dipak Kumar Barua of the University of Calcutta studied the Sanskrit text for his history of Buddhist literature.

Aspects of Avalokiteśvara. A lecture was delivered by the me at the Tushita Meditation Centre, New Delhi on 10 Feb 1995 on the multiple origins and functions of Avalokiteśvara. His theogony entails the interiorisation of folk cults into the majesty of the Classical: the outer spaces become the innermost of the inner spaces.

Sixth Panchen Lama Chökyinyima. Madame Fabienne Jagou was preparing a doctorate thesis about the life of the sixth Panchen Lama. She went to the Tashilhumpo monastery in Tibet where people told her that volume *ka* containing the biography has been destroyed. One reference to its possible holding was myself. I sent her a microfilm.

Lineage of the Guhyasamāja-tantra was studied by Robyn Gay Castles of Kingsbury, Victoria, Australia. She studied Indian and Tibetan Buddhist schools, particularly Buddhist tantras as a preparation to complete her post-graduate work on the Guhyasamāja.

Wisdom and compassion in Tibetan art. I spoke at the Women's International Club, Delhi, illustrated with slides of rare thaṅka paintings, and presentation of original scrolls. Thaṅkas symbolise pictorial awareness of inner experiences. As a Tibetan master has put it:

Who speaks the sound of an echo?
Who paints the image in a mirror?
Where are the spectacles in a dream?
Nowhere at all—
That's the nature of the mind.

Tibetan thaṅkas are the meditative universe to transform the environment into intrinsic purity and sublime spontaneity.

Translation methodology of Buddhist texts. A workshop was held at the Sri Aurobindo Ashram, New Delhi, for Tibetan translators from Tibetan to English to improve their written translation skills. The workshop was a follow-up of the International Conference on Buddhist Translation. I delivered two lectures. I spoke about the history of translation in a world perspective as well as particularly within the Tibetan Buddhist context. I discussed some of the traditional techniques used by the ancient Indo-Tibetan translation teams and emphasized the need for creativity and fluency of expression. Tibetan was one of the six great classical languages of the world, in addition to Sanskrit, Latin, Greek, Chinese and Arabic, and that after Sanskrit, Tibetan is a more subtle language than the other four for expressing complex philosophical concepts and logic. This point led to a discussion about the ability of modern languages to express the complexity and sophistication of the original Tibetan.

Lokaprajñapti. Materials were sent to Dr. Siglinde Dietz of the Akademie der Wissenschaften in Göttingen (Germany) for her edition of Sanskrit fragments of the Lokaprajñapti from Gilgit, Turfan and Japan, besides its Tibetan translation.

Millennium of the Tabo Monastery. The Tabo monastery in Himachal Pradesh completed a thousand years in 1996. Its murals and sculptures are of national importance and it has been termed the Himalayan Ajanta. The Language and Culture Department of Himachal Pradesh organised an all-India seminar, to which I contributed a paper on Rin.chen.bzaṅ.po's 108 stupas and their role in the defence of the Himalayas.

Buddhist philosophical texts. Philip Vanhaelemeersch of the University of Leuven, Belgium studied Tibetan texts of the *lam.rim* genre, like Atiśa's Bodhi-patha-pradīpa with his autocommentary (Toh 3947 and 3948) and Tsoṅ.kha.pa's *Lam.rim chen.mo*. He holds an MA in Chinese studies with a dissertation on a Chinese yogācāra text.

Jibcundampa I and modern Mongolia. Dr. Hubert Decleer and Dr. Andrew Quintman of the School for International Training, Vermont, USA came to the Academy in Sep 1995 to collect microfilms of xylographed and printed biographies of the Jibcundampas. Both of them were fluent in Tibetan, had studied the life of Tāranātha and were conversant with the biographies of the Jibcundampas of Mongolia printed in European languages. They were delighted to take the selected works of the first Jibcundampa and the esoteric hagiography of his fourth incarnation. The First Incarnate united the Khalkha Mongols, laid the foundations of their freedom from Chinese domination, constructed monasteries, and towers as the supreme sculptor of the Mongols.

Gośṛṅga-vyākaraṇa or Annals of Khotan exist in four Mongolian translations. The collection at the Academy holds photocopies of two manuscripts in the Summer Palace at Peking. Prof. Koichi Higuchi of Ehime University, Matsuyama studied these Mongolian versions and presented his results at the 38th meeting of the Permanent International Altaistic Conference, held at Kawasaki on 8–11 Aug 1995.

Morphology and system analysis of Indo-Tibetan mysticism. Dr. Utz Michael Poley of Bonn studied the most important maṇḍalas to reveal the rules underlying their formulation as he presented them to the Fourth World Sanskrit Conference, Weimar 1979. He was granted permission to reproduce 29 maṇḍalas of the Tantra-samucaya from the *New Tibeto-Mongol Pantheon*.

Masked dances of Sikkim. Mrs. Melanie Vandenhelsken, Paris researched the iconographic aspect of the New Year's ritual masked dances from three aspects: the divinities represented by the masks, the different rituals which constitute *ḥcham*, and the relations between the dancers and their masks. They were to be compared with Hindu parallels.

Yab.yum iconography and the role of women in Tibetan Tantric Buddhism. Dr. Adelheid Herrmann-Pfandt from the Marburg University (Germany) was granted permission to use eleven pictures from my *Buddhist Iconography*, for her paper on goddesses to be published in *The Tibet Journal*.

Vajrabhairava's line sketch was used in a publication of the Institute of Buddhist Studies, Tring (England) on Vajrakīla, and a copy of the book was presented to the library of the Academy.

A history of the Tibetan Buddhist canon was taken up by Alpo Ratia in 1997. The Tibetan Canon is the largest and most authoritative collection in the 300+ volumes of the Kanjur and Tanjur. Translated from Sanskrit, it is a treasure-house of the knowledge and achievements of classical India and medieval Tibet in philosophy, religion, traditional arts and sciences. He will outline the history of the Canon in a readable style.

Piṇḍa-nivartana-nirdeśa-kārikā in Tibetan. Ms Carmen Negulei commenced a critical edition of the root text and its commentary as well as translated them into English. She restored the kārikās into Sanskrit. She studied Sanskrit in her country Romania, and Tibetan in Budapest. She procured a xerox copy of my *Tibetan-Sanskrit Dictionary* from Japan: "I am very happy that I can try to resume my restoration".

New Buddhist texts from Turkestan: a lecture was delivered by Prof. G.M. Bongard-Levin of Russia on 28 Jan 1998. He treated at length all the Sanskrit texts discovered in Central Asia and opined that it was Sarvāstivāda Buddhism that prevailed in the region. During the concluding presidential remarks I pointed out that purely Mahāyāna texts like the Mahāmāyūrī and extensive Chinese evidence indicate the major presence of Mahāyāna, as well as Vajrayāna explicitly stated in the Sanskrit-Khotanese conversation scroll.

Esoteric ritual of the Pemayantse monastery. Ms. Mélanie Vandenhelsken, a PhD student in ethnology and comparative sociology at the Nanterre University, Paris X undertook fieldwork in Sikkim in 1997. She came to India under the Indo-French Cultural Exchange Programme and was awarded a scholarship by the Indian Council for Cultural Relations. She was attached to the Academy as a research scholar. She conducted an iconographic and socio-economic study of the esoteric rituals of the Pemayangtse monastery in West Sikkim. She studied the ritual masked dances of Kagye cham, Panglhasol and Guru Tamar. She investigated the relations between the monastery and government, besides the written texts and archives. She made comparisons of the diachronic levels: how do some ancient forms determine the way of change for the present-day social, economic, political and religious organisations. She had done her masters in anthropology at the University of Paris X.

Narthang Kanjur. Venerable Pevar Rinpoche came from Chengdu, China and informed that he is editing the Derge Tanjur after comparing it with other available xylographic editions. The Academy presented to his 'Institute for Tibetan Sutras' a set of all the published volumes of the Narthang Kanjur. In exchange he sent the volumes of the Tibetan Tanjur brought out by his Bkaḥ. bstan.dpe.sdur.khaṅ (1998).

Derge woodprints. The printery of the Derge monastery survived the Cultural Revolution in Tibet and other political upheavals. Its superb collection of millions of xylographic printing blocks have been preserved due to the untiring efforts of Venerable Pevar Tulku. He formed seven human rings around the monastery during the revolutionary exercises and thus saved the unique historic treasures of Buddhism. There were 300 iconographic woodprints.

Reconstruction of a Tibetan text into Sanskrit was undertaken by Ms. Carmen Negulei of Romania with the help of my *Tibetan-Sanskrit Dictionary*. She corresponded on the complications of the philosophical terminology and its correspondences in Sanskrit, e.g. non-affirmative (*ma.yin.pa*) and affirmative negation (*med.pa*).

Tibetan Tantric deities. Dr. Krishna Ghosh D. Santina of Chico, California was given permission to reproduce several illustrations from the *Buddhist Iconography*, that appeared in the Śatapiṭaka Series.

The Pantheon of 360 Icons. Prof. Fredrick W. Bunce, Kuala Lumpur, Malaysia came to Delhi and discussed the project of working on the xylograph of 360 Icons which was compiled around 1771 under the supervision of the Lcaṅ.skya Qutuγtu Rol.paḥi.rdo.rje.

Tibetan maṇḍalas. Mr. Bela Kelenyi of Budapest visited the Academy in December 1998 and studied the architectonics of maṇḍalas. Their meditative, philosophical, and artistic aspects are known in general outline. Their construction as pura-maṇḍalas, or *loilang* in Tibetan, had not been studied till then.

Mahāyāna iconography. Materials on the iconography of Mahāyāna and Tantrayāna were sent to Shri B.N. Misra, Bhopal. He was writing a book for post-graduate and research students of Indian universities (1998).

History of Western Tibet. Dr. K.H. Everding from Bonn, Germany came in Oct 1999 to consult the Tibetan collections of the Academy and to clarify doubts about the history of Western Tibet. The role of this region was historic in the second propagation of the Dharma in the Tibetan regions. New styles of art, new translations of Sanskrit texts into Tibetan, construction of monasteries and the like brought about a millennary renaissance.

Preserving Buddhist culture in Himachal Pradesh was a millennium lecture by Prof. Deborah Klimburg-Salter, with a short movie entitled “A Roof for Nako temple’. Prof. Klimburg-Salter is a renowned art historian from the University of Vienna, and she holds a PhD from the Harvard University. I chaired her lecture (1999).

Classical Tibetan studies in China. Prof. Wang Yao of the National Centre of Tibetology, Beijing, China lectured, with me in the chair. He is a leading exponent of Tibetan studies in China and has spoken at the universities of Los Angeles, Kyoto, Toronto, Bonn and Vienna (1999).

Tibetan Buddhist philosophy. Mr. Eduardo Herrera from Mexico gained traditional knowledge of Buddhism through the Tibetan language at the Karmapa Institute, New Delhi. He perused Sanskrit texts on Buddhist philosophy and modern European interpretations at the Academy (2000).

Woodcut of Sarasvatī from the monastery of Derge in the Kham province of Tibet, was sent as a New Year’s greeting. The Honorary Consul of Mongolia, Shri B.K. Poddar wrote: “Your note in itself was an enlightenment, ushering in the New Year. I have never had such a wonderful start and I am sure it augurs very well for the coming times. Reading your wonderful letter reminded me of a poem of Rabindranath Tagore on utopia. I am sure you have read this poem, nevertheless I cannot resist enclosing it once again. Such sentiments actually breathe life into the sagging hopes and despair of humanity. The wonderful picture of Devī Sarasvatī will be a proud display in my office” (2000).

Iconography of Rol.paḥi.rdo.rje. Ms. Marina Illich from New York visited the Academy to collect iconographic depictions of Lcaṅ.skya Qutuγtu Rol.paḥi.rdo.rje. She was working on his biography, with particular reference to his role in religious and artistic affairs during the Ch’ien-Iung period (2000).

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United States Library of Congress. Mrs. Lygia M. Ballantyne, Field Director of the Library wrote: "The Library of Congress plans to print a collection brochure of the Tibetan publications acquired for the program and would like to use a small blockprint of an Arhat holding a book published in *A New Tibeto-Mongol Pantheon*, Part 16 page 4, Śes.rab.can.mchog Śa.riḥi.bu 'Prajñottama Śāriputra' for illustration. Permission was granted to reproduce the blockprint (2001).

Vajrayoginī. "I am just finalizing my forthcoming book *Vajrayoginī: Her Visualisation, Rituals and Forms* for publication by Wisdom Publications in its academic series on Indo-Tibetan Buddhism, in autumn 2002. This is the re-working of my doctoral thesis, which I completed under Professor Sanderson, Spalding Professor at All Souls' College, Oxford, in 1999.

"My source for this study is a set of Sanskrit sādhanas collated under the title, *Guhya-samaya-sādhanamālā*. As I am sure you know, this collection includes almost fifty Sādhanas dedicated solely to forms of Vajrayoginī. I include in my book the edition, translation, and my explanation of the lengthy *Vajravārāhī-sādhana* by Umāpatideva; while the final chapter is a survey of all the different manifestations of Vajrayoginī/Vajravārāhī in the Guhya-samaya-sādhanamālā collection. In order to illustrate the seventeen or so iconographical forms which appear in the various sādhanas, I would very much like to publish a few of the line-drawings which appear in your *Buddhist Iconography of Tibet* (1986), if you would kindly give your permission. The line-drawings I would like to use are as follows: 1. Kavaca goddess (no.572); 2. Maitrīḍākinī (no.588); 3. Indraḍākinī (no.589); 4. Arthasādhana Vārāhī (no.590); 5. Ūrdhvapādī Vārāhī (no.594); 6. Kūrmapādī Vārāhī (no.595); 7. Sahaja go-bzlog (no.598)".

Dr. Elizabeth English, Carlisle (UK) was granted permission to reproduce the line drawings (2001).

The 360 Icons of Lalitavajra. Prof. Wenhua Luo writes: "I never had a chance to meet you although I have read many of your famous works. Last year Prof. Gimm from the Köln University gave me your mailing address and encouraged me to write to you when he visited Beijing. Please allow me to make a self-introduction. As an associate professor in The Palace Museum in Beijing, China, I have been studying the significant Tibetan Buddhist iconographic work by Lalitavajra: *Chu-fo p'u-sa sheng-hsiang tsan* for two years and some great breakthrough has been achieved." Sent him materials on this work, which had been edited and annotated in a magnificent edition by myself and Fredrick W. Bunce (published by D.K. Printworld P Ltd., New Delhi, 2001).

Buddhist art of Tibet. Mr. Louwrien Weijers wrote from Amsterdam, The Netherlands, on 14 Dec 2002: "Today the 80 page large scale book on Tibetan Buddhist art works and description fell again into my hands. It had a small tag that said: 'Write a letter to thank'. It is many years ago that you kindly gave me the valuable pages... An art institute has asked me to speak on Buddhist art regularly. For that series of courses I will use your plates and texts now. So you can

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be sure that your gift of many years ago leads a useful life now in The Netherlands. Thank you again for your great kindness of offering me this valuable compilation."

Stylistics of Tibetan painting. Miss Lo Yu-chin from Taipei, Taiwan did her MA from the Delhi University, specializing in the history of Buddhist art and culture. She worked with me on the different styles of Tibetan painting in thaṅkas and manuals, besides Chinese works on the Aniko school of painting and sculpture. This was for her PhD from the National Museum Institute (deemed university), New Delhi. She did an overview of previous research work, stylistics of Tibetan thaṅkas, comparative stylistic analysis of Siddha scrolls and sketches in the Sven Hedin collection, St. Petersburg scrolls, scrolls in the Tibet House, drawings in the Moṅgolian manuscript of the Lives of 84 Siddhas, and in the Urga xylograph (2002).

Cataloguing of Tibetan classics. M. John Brady, Executive Director, Asian Classics Input Project, New York, visited me in 2004 to discuss the decade-long project of cataloguing Tibetan xylographs and manuscripts all over the world. They have completed the cataloguing of over 125,000 texts in the St. Petersburg collections. They were planning to take up the cataloguing of the vast collections at the State Library, Ulaanbaatar, Mongolia, as well as those at Ulanude (Buryatia). A number of important texts have been scanned or manually input with a computer. They can be had on a CD at a nominal price. Mr. Brady was to input my *Tibetan-Sanskrit Dictionary*, Vols.1–12 and supplementary volumes 1–7.

Roerich Expedition *to Central and North Asia.* Mrs. Natalia Chekurova of the International Roerich Centre, Moscow came to Delhi in May 2004 to work out a detailed study of the historic and archaeological findings of the expedition of Prof. Nicholas Roerich, Mrs. Helena Roerich, Dr. George Roerich, and Svyatoslav Roerich to Central Asia, Tibet, and Mongolia in the 1920s. The collection of manuscripts, xylographs, paintings, sculptures, and other objects brought back by this expedition lie scattered in Moscow, New York, and Naggar (HP). Mrs. Chekurova will list the most important objects, and research their historic value. These rare acquisitions have remained unknown for eighty years. The study will provide new sources for the cultural, artistic and political history of Asia.

The State Hermitage Museum is the proud owner of cultural treasures discovered by Kozlov at Khara Khoto. They have not been studied in their entirety inspite of the lapse of a century. Among these 3500 objects, there are about 300 paintings, 20 prints and drawings and 70 sculptures. A.N. Nevsky made these materials the basis of Tanggut studies. The paintings and sculptures need to be identified and studied in depth. Mrs. Natalia Chekurova was to undertake this project. Nothing materialised.

Iconometric text of Sum.pa.mkhan.po. On 20, 21 Jan 2005 Mr. Bem Mitrouev from Kalmykia in the Russian Federation came to study this *thig.rtsa*, from the original xylograph at the

Academy. His Tibetan name is O.rod Rin.chen.spen.pa or R. of the Oirat tribe. He hails from the Geden-shedup Chokhorling monastery in Elista, the capital of the Kalmyk Republic. Elista means 'Sandy' (*elste* 'sand'). Telo Rinpoche heads this monastery. He is the seventh incarnation of the Dilowa Hutukhtu. He has born in the USA in the Kalmyk community. Telo Rinpoche has plans to build a 60 metre high monastery as the main centre of Buddhism in Kalmykia. There are 33 monasteries spread over Kalmykia with one or two lamas in each. At present Mr. Bem (or Bembya) is studying Buddhism at the Central Institute of Higher Tibetan Studies, Sarnath. He will complete his courses by May 2005 and return to his country to help the Telo Rinpoche.

The Ngor Maṇḍalas of Tibet pertain to all the classes of Tantras. It is the most complete set of 135 maṇḍalas, based on root texts and their explanatory exegesis by Tibetan masters over the centuries. Prof. Musashi Tachikawa of the Aichi Gakuin University, Nisshin City, accompanied by Prof. Mrs. Shinobu Yamaguchi of the Chukyo Women's University, Obu City visited on 28 Aug 2005 to discuss the publication of his extensive researches in the texts pertaining to each of the maṇḍalas.

Prof. Tachikawa documented the homa ceremony of Acala performed by his late guru, in full traditional details. He photographed every step in the ritual, with its mudrās and mantras, and explained their significance. He discussed its inclusion in the Śatapiṭaka Series. It is the first comprehensive recording of a Japanese homa rite and deserves to be compared to its Indian counterparts in the śrauta and other traditions.

Buddhist iconography. "We are extremely grateful for your kindness and readiness to help us since long times. Just to mention two of your important donations, let us inform you, that the Ulaanbaatar print of the Tibetan Kanjur, which was sent to us earlier is in permanent use.

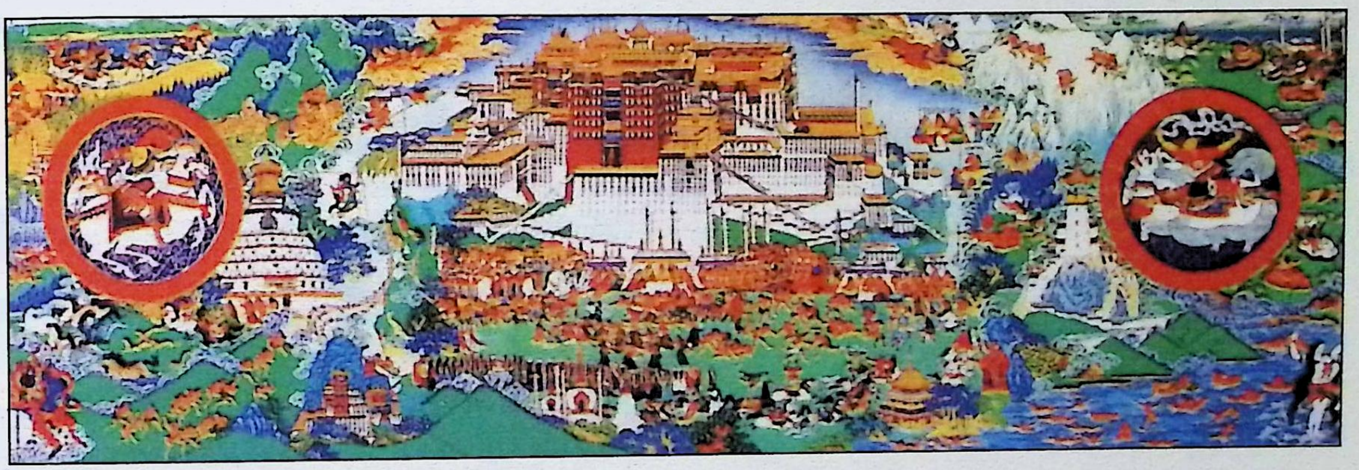
"And the recent donation of your fifteen volume *Dictionary of Buddhist Iconography* is a treasure in our library, for the consultation of which scholars from other institutions come over to us as their library could not yet get it.

"We all wish you best health and power to continue your work so useful for the Tibetan, Mongolian, Buddhist and other studies." Dr. Alice Sarkozi, Director of the Research Group for Altaic Studies, Hungarian Academy of Sciences, Budapest.

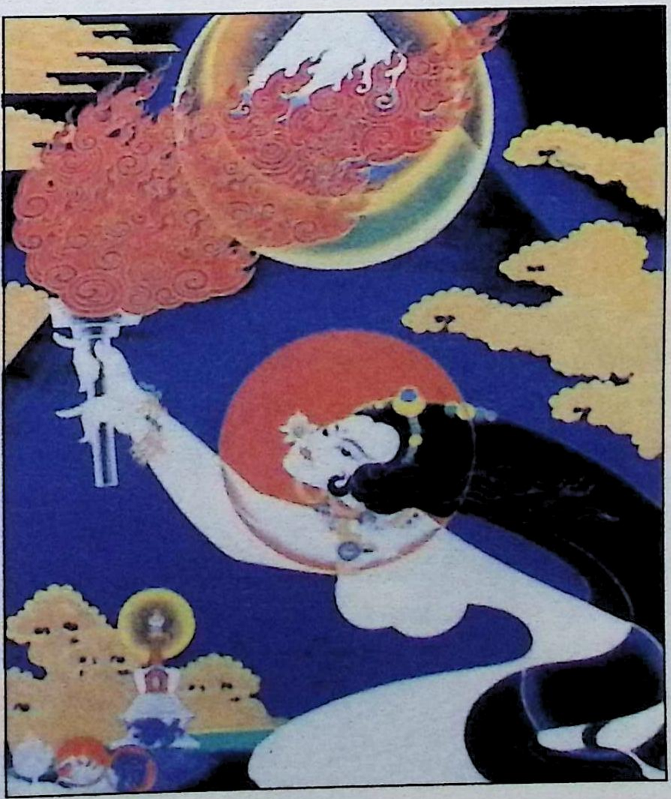
Situ's translation of the **Amarakośa** was sent to Ms. Natalia Yakhontova, St. Petersburg as she had only the Tanjur version, which is full of errors. Situ's version is a perfect rendering of the Sanskrit text and each word is given separately.

Pilgrimage manuals are called *lam.yig* in Tibetan and form an important genre of popular literature. Mr. Brian Gregor from Charlotte, NC (USA) prepared a bibliography of over fifty *lam.yig*, by accessing a number of new mss. at the Academy from the hard disk prepared by the Asian Classics Input project under the editorship of Mr. Gene Smith. Mr. Smith was generous enough to present a hard disk to the Academy for the use of scholars.

The Feb 2006 issue of *News from China* published **modern paintings** of the Tibetan artist Kang Galsang Yexei. They are evocative archetypes of loyalty to the heritage, the supreme sovereignty of the Snowland, the divine mind of two Kulika kings on the sides of the Potala, the silent voice as form, the holy fire or Agni that was before and that will be. In them I sense being and non-being, the rebirth from the Fire in an immortal body of glory, the kingdom of silence consecrating dreams.



The Evergreen Snowland.



Holy Fire of the Snowland.

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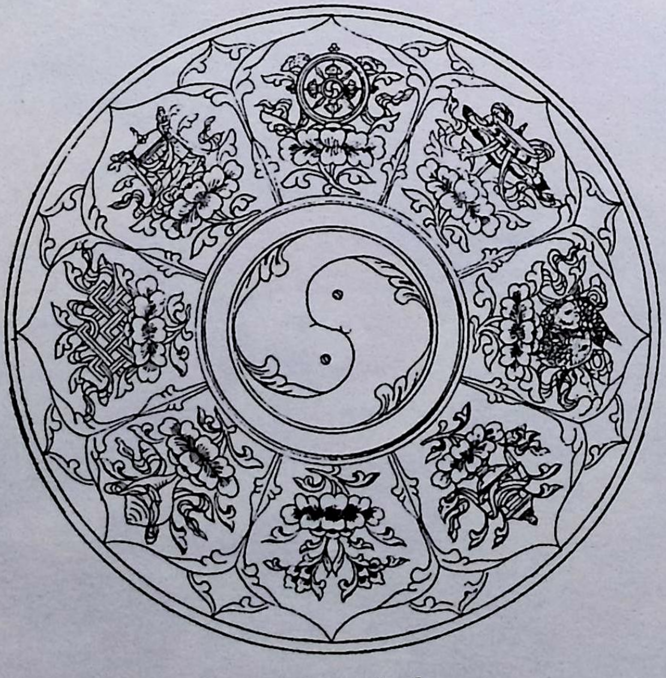
Pilgrimage to Wutaishan. I have been reading in the newspapers that Your Holiness would like to go on a pilgrimage to Wu-t‘ai-shan the abode of Mañjuśrī. A pious wish with the symbolism of centuries. But, the Chinese will see that Your Holiness does not return to India, inspite of all international assurances. It will be the culmination of their political agenda to obliterate all traces of Tibetan culture, and the finale of their processes of acculturation. The Confucian mindscape is decision, deception and destruction.

The flowers whirl away
In the wind like snow.

Your Holiness is the supreme symbol of the grandeur of Tibet. You are her Hope Supreme. A friend of mine has returned from Tibet after visiting several places (incl. Tsaparang and Tholing) and the young Tibetans spoke of their dedication to Your Holiness and to their beloved *pha.yul.* Who knows that one day the Communist Party of China disintegrates due to internal dissensions and Tibetans may be able to break their shackles. So long as Your Holiness lives, You are the dreaming spring of Tibet's identity and happiness.

May I once again repeat that Your Holiness should not go to Ri.bo.rtse.lṅa. Chairman Mao went to these Five Peaks before be took office in 1949. His political spirit is still alive over there and is deadly for the future of Tibet (9 July 2007).

Stylistic study of Siddha paintings. Miss Sonia Lo of Korea studied Tibetan and Chinese sources on the stylistics of Buddhist paintings. She concentrated on the major Tibetan Menri style of paintings of the Eightyfour Siddhas. This continues down to the present as the living tradition of depicting the Siddhas (April 2009).



aṣṭa-maṅgala
(bkra.śis.rtags.brgyad)

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6. ANNALS OF BUDDHISM IN INDIA AND TIBET

Dpag.bsam.ljon.bzaṅ, part III
Annals of Kokonor
Mkhas.paḥi.dgaḥ.ston
Vaiḍurya.ser.po
Tibet: a Souvenir
The Samye Monastery
Eminent Tibetan Polymaths of Mongolia
Materials for a History of Tibetan Literature
The Golden Annals of Lamaism
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In 1908 Sarat Chandra Das published the *Pag Sam Jon Zang: History of the Rise, Progress and Downfall of Buddhism in India and Tibet* by Sum.pa.mkhan.po Ye.śes.dpal.ḥbyor. Its final portion containing the valuable chronological tables (*reḥu.mig*) of Tibetan history and the history of Buddhism in Mongolia and China were never published. The original xylograph was also extremely rare. Prof. RaghuVira was fortunate to have the complete collected works (*gsuṅ.ḥbum*) of Sum.pa xylographed for him in Inner Mongolia during his visit to the monastery where the blockprints were stored. It was the last set to be xylographed as the blocks perished during the cultural revolution. In 1959 I brought out **Dpag.bsam.ljon.bzaṅ part III** from this unique copy in the Prof. RaghuVira Collection, containing the *reḥu.mig*, and the history of Mongolian and Chinese Buddhism (Śp.8). This historical work has been hailed by Prof. Tucci in the following terms: "It was composed with a wise and discriminating choice of older sources. Its purpose is to

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be a summa of Tibetan historical traditions, in which chronicles and myths, saints' lives and cosmogonic legends, political changes and religious doctrines (*lugs gñis*) meet" (*Tibetan Painted Scrolls* I.149).

Sum.pa.mkhan.po inserts full passages from the works of his predecessors or summarizes them, as he had access to a large mass of documents of various kinds, *yig tshaṅ*, *rgyal.rabs*, *chos.ḥbyuṅ*, *rnam.thar* many of which are now either lost or very difficult to obtain. The importance of the work of Sum.pa.mkhan.po lies more in the facts that he collects than in his judgement.

The complete text of Sum.pa's chos.ḥbyuṅ can be seen in my photomechanic reproduction of his collected works (Śp.214–222). The edition of Sarat Chandra Das has been reprinted with a revised index in Śp.649 (2017).

I edited the **Annals of Kokonor** by Sum.pa.mkhan.po with a foreword by H.E. Richardson. The foreword is being reproduced here to give an idea of the complex history of Kokonor.

"Information about the life of Sum.pa Mkhan.po Ye.śes.dpal.ḥbyor has been given by Professor L. Petech and by Dr. Lokesh Chandra in their introductory notes to the edition of his *dPag.bsam.ljon.bzaṅ*, vol.8 in the Śatapiṭaka series; and Dr. Lokesh Chandra has also provided there a catalogue of Sum.pa.mkhan.po's numerous writings.

"His *Mtsho.sṅon.gyi lo.rgyus* "The Annals of Kokonor", formerly included in vol.12(2) of Śatapiṭaka and now being re-edited here, necessitates some correction of the biographical information previously derived largely from Sarat Chandra Das who made use of a *rnam.thar* which is not available and who stated that Sum.pa.mkhan.po died at the age of 73. The colophon of the Annals of Kokonor shows that he lived at least ten years longer and was 83 when he composed that work in the fire-horse year, 1786. The text of the Annals (f.7a) adds the further detail that his birth-place was Tho.li near the rMa.chu (the Huang Ho) in the Kokonor region.

"The work was inspired, as the colophon relates, by the support and encouragement of the descendants and kinsmen of Gu.šri Khan, the great Qošot Mongol leader who had made himself master of that country in 1636. Also in the colophon, the author states that he chose to write in ordinary language, avoiding poetic and obscure expressions. He admits that since he has drawn on oral traditions, there may be inaccuracies; but, as the book is not intended to be a religious text for memorization and contemplation, some error may be allowable.

"There are four main parts and a supplement in two sections. In the first part (ff.1b to 3a) the author quotes a local legend about the origin of the great lake and proceeds, rather ponderously, to dismiss what is obviously a pleasing fable.

"The second and longest part (ff.3a to 10b) opens with a sketch of the early history of the Kokonor region before coming to the central theme—the triumph of the dGe.lugs.pa sect under the aegis of Gu.šri Khan when he conquered Tibet in 1642. Although principal events in Tibet proper are necessarily introduced, the view-point is emphatically that of the Kokonor, so much so that the "Great Fifth" Dalai Lama is mentioned only incidentally. The story is carried swiftly through the

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fate of the Sixth Dalai Lama, the Dzungar invasion of Lhasa, the enthronement of the Seventh Dalai Lama, and the rebellion of the Kokonor chiefs in 1723 which is attributed in a local poem, quoted by the author, to their resentment of the inadequate appreciation of their help by the Chinese. It is noticeable that the name of the leader of the rebellion, Blo.bzaṅ.bstan.ḥdzin a grandson of Gu.śri Khan, is not mentioned in that connection although Sum.pa.mkhan.po refers to him on at least two other occasions in this work. Events thereafter are briskly summarized: the rise of Pho.lha Thei.ji, the fall of his son 'Gyur.med.rnam.rgyal, and finally the reincarnation of the Panchen Lama in his fourth emanation, in 1781, which is seen as a new ray of hope for the dGe.lugs.pa church. A list of the contemporary descendants of Gu.śri Khan is given as a sort of tail-piece.

"Part 3 (ff.11b to 14a) and 4 (ff.14a to 16a) describe in detail the incomparable beauty and natural resources of the Kokonor region and the character and qualities of its inhabitants. There, Sum.pa.mkhan.po gives free rein to his pride in and his love for his homeland.

"The supplement (*zhar.byuṅ*) begins with a section (ff.16a to 17b) recounting the establishment by the Chinese Emperor of his dominion over the peoples of the borderland, with special emphasis on the Dzungars.

"The last section (ff.17b to 19a) is a geographical description of Tibet and the neighbouring countries.

"In those supplementary sections the style is rather matter-of-fact and dull compared with the main work where, in spite of his intention not to use ornate language, Sum.pa.mkhan.po occasionally lets himself go with learned, classical allusions, especially when describing the achievements of Gu.śri (ff.7a and b). Elsewhere in part 2 the writing is enlivened by apt proverbs or aphorisms and by pointed, picturesque metaphor. In parts 3 and 4 where deeper personal feelings are stirred, the sentiments are often poetic but the words in which they are expressed, although full of colour, are those of common speech.

"With such variety of style and with so much information, some of it not to be found in other histories, packed into a short text the Annals of Kokonor make pleasant and interesting reading, well suited for foreign students of Tibetan. Dr. Lokesh Chandra deserves thanks for reprinting the text in so convenient a form" (H.E. Richardson).

Mkhas.paḥi.dgaḥ.ston, vols.1–4 (Śp.9, 1959–62). This rare historical work is by Rje Dpaḥ.bo.sprul.sku Gtsug.lag.ḥphreṅ.ba.ḥdzin.dpal known for short as Dpaḥ.bo.gtsug.lag, who was an incarnate Lama of the Karmapa sect. He was born in 1503 and was recognized as the second incarnation of the Dpaḥ.bo.sprul.sku. In 1545 he began this great religious history, and completed it in 1565 shortly before his death.

Chapter JA (*rgyal.rabs*) chronicles the Early Royal Period of Tibetan history. The accuracy of details and the authenticity of its quotations have been attested by originals. It is a reliable source for a better comprehension of the vital Council of Samye, which laid the foundations of Tibetan

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Buddhism. The unique value of the work may best be illustrated by reference to this chapter. It contains a verbatim quotation of the 8th century inscription on the *rdo.riṅ* at Bsam.yas, the only such example seen in any Tibetan historical work. He also drew carefully and extensively on the old records of the most ancient of Tibetan monasteries and sometimes quoted from them verbatim.

Chapter JA begins with how Tibetans became humans (3a5), King Gñaḥ.khri.btsan.po comes down to earth (5a5), Dharma in Tibet (10a4), Tibetan students in India (15a6) and their return to Tibet (15b5), beginning of Sanskrit studies in Tibet (17a2), Tibetan script and translations from Sanskrit (17b5), coming of the princesses of Nepal and China (26a2), image of Jo.bo (one of the seven precious images) which came in the dowry of the Chinese princess (31b2), a prince of Khri.sroṅ.lde.brtsan as an incarnation of Māra (59a3), reign of Maṅ.sroṅ.maṅ.brtsan (649–764, 69b5), Zhaṅ's visit to India and Nepal (76b5), Śāntarakṣita in Tibet (80a4), Padmasambhava (80a6), construction of the Samye monastery (84a2), and so on.

Apart from section ÑA, which recounts the institution of the Vinaya in Tibet and its transmission from such teachers as Klu.mes and Sum.pa in what is known as the *Bstan.pa.phyi.dar* (the Later Diffusion of Dharma), section *TA* (histories of lotsavas), and section *THA* (history of the Rñiṅ.ma.pa sect), it deals with the origins of Buddhism in India and in Tibet.

Dpaḥ.bo.gtsug.lag's work was also known to His Holiness the Fifth Dalai Lama who mentions it in his historical chronicle.

In Dpaḥ.bo.gtsug.lag's Mkhas.paḥi.dgaḥ.ston we have something of exceptional value. Detailed examination of the whole work is likely to provide a wealth of information on many aspects of Tibetan studies. "In making this work more easily available Dr. Lokesh Chandra is rendering a great service to students of Tibetan history, religion, language and culture" (H.E. Richardson).

Vaiḍūrya.ser.po (Śp.12, 1960). It was authored by Saṅs.rgyas.rgya.mtsho whom the Fifth Dalai Lama appointed Regent in 1679. For 16 years he was the supreme master of Tibet. In taking power in 1679 he sent the Mongol prince against the king of Ladakh and annexed Western Tibet (ancient kingdom of Guge) to the dominions of the Lhasa government. He gave to Tibet its western border of 1950. He led a strenuous life of 52 years and yet found time to write major works on astrology, chronology, medicine and the life of the Fifth Dalai Lama. The Vaiḍūrya.ser.po was written in 1698 as the history of Buddhism in India and Tibet, followed by the lineages of the Gelukpa patriarchs of the Ganden, Drepung and Sera monasteries. It is a census of the Gelukpa monasteries in Tibet.

"One of the four Vaiḍūrya from the pen of Sde.srid Saṅs.rgyas.rgya.mtsho, it tells in brief the lives of the Dgaḥ.ldan abbots beginning from Tsoṅ.kha.pa upto the 42nd Blo.bzaṅ.don.yod, relating their main events. The same is repeated for the Khri.thog of Ḥbras.spuṅs and for Se.ra.

"He deals with contemporary history, in which he had been one of the foremost actors, always recalling the names of the principal masters and disciples of the Lamas whose biographies he writes; he gives the years of birth and death, the year of ascent to the abbatial throne. He frequently quotes the principal works written by them and inserts interesting discussions, like the one on those points wherein Tsoṅ.kha.pa and the other schools differ.

"Thus the author collects very important information on the spread of the Yellow Sect and on the monasteries which were gradually being founded. In fact this book is a sort of catalogue of the convents built by the sect or which it took possession of after its triumph. The writer's fame and the wealth of information thus collected, by gleaning most discerningly from earlier sources, explain why this book should still enjoy great authority, so that subsequent writers did nothing but copy it, like Sum.pa.mkhan.po, for instance, whose chapters on the Yellow Sect are nothing but a summary of this book. It closes with a long chronological index, designed to fix the date of its composition; thus complementing the table of equivalences contained in the Vaiḍūrya dkar.po and made known by Csoma de Kőrös" (Prof. Giuseppe Tucci).

Tibet: a souvenir, 1960. Prof. RaghuVira wrote a simple outline of the common thought-inheritance of India and Tibet. Even the snowy barriers could not interrupt the love for the Ultimate and universal of both the peoples. Centuries have paid respect to the art and ideals of the transformation of Tibet. She forgot war to learn the blessings of peace, and intensified the development of her spiritual abilities as the finest flower of the ascension of life.

Tibet faced a crushing invasion from the north as the Chinese wrote to the Govt of India on 30 Oct 1950: "Tibet is an integral part of Chinese territory." Forlorn and friendless, Tibet signed the 17 point agreement on 23 May 1951: "The Tibetan people shall return to the big family of the Motherland, the Peoples' Republic of China". Afro-Asian Convention on Tibet and against Colonialism in Asia and Africa was held in New Delhi on 8–11 Apr 1960. Prof. RaghuVira wrote this short sketch of the land and people of Tibet, and their cultural renaissance. He outlined the last 14 centuries of the evolution of language and literature, art and architecture, early history, rule of the Dalai Lamas, waning Chinese suzerainty, independent sovereign Tibet, and finally China's invasion and occupation. It was a concise view of the independent personality of the Tibetan people, their own government, and their clearly defined self-image in contradistinction to the Chinese interference from the days of the Samye debate, down to 1911 when all Chinese forces were extradited from Tibet, again the invitation of the Kuomintang government to join the Chinese Republic in 1928 was ignored, and in 1936 the Chinese armies were routed in Amdo and Kham by the Tibetan forces. In March 1959 came the deadly end. In the words of Prof. RaghuVira: "It was on the 19th that the Chinese discovered that His Holiness had left. Within a few hours they began a mammoth man-hunt by air and land, involving some 50,000 troops. Air operations were painstaking and thorough. The area which the Dalai Lama was traversing was over 300 miles wide and 70 miles deep. Only it was inhabited by the rebellious Khampa, Amdo and Golok tribes. While the planes flew low over the valleys and passes and the troops combed villages and monasteries in a desperate attempt to intercept the Dalai Lama, dark clouds hung a protective

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canopy over the daylight marches of the Dalai Lama. It is curious but true that the clouds lifted and the sun shone brightly on the 1st of April to show to the Chinese pursuers that the Holy King had reached his journey's end into the Indian territory on the previous night."

The Samye Monastery. Tibetan text edited by me with a foreword by Prof. G. Tucci (Śp.14, 1961). It is a reproduction of a historic guide to the earliest monastic complex of Tibet, built as a great maṇḍala symbolising her entry into a new cosmic order. It was the Royal Temple till the period of Monarchy. Founded in the year 775 AC, Samye became the hub of the religious and cultural life of Tibet. It was here that the Tibetan Emperor Khri.sroṅ.lde.btsan proclaimed Buddhism to be the Religion of the State. It was here again that the Council of Samye (misnomered as the Council of Lhasa) was held which laid the theoretical foundations of present-day Tibetan Buddhism and linked the fortunes of her cultural and spiritual development to India. The desire of the Emperor Khri.sroṅ.lde.btsan and the court to prevent Chinese influence led to the invitation of Kamalaśīla, which culminated in a debate between him and the Chinese Hva.śaṅ at the Samye Monastery. The Emperor himself took the chair, Hva.śaṅ and his followers to the right and Kamalaśīla and his adherents to the left. The debate ended in the defeat of Hva.śaṅ who offered the garland of victory to Kamalaśīla. The Emperor promulgated that the doctrine as propounded by Kamalaśīla was to be followed, as the views of Hva.śaṅ were harmful to the practice of the Doctrine and obstructed the purification of the mind and cut off spiritual progress. After the victory of Kamalaśīla, magnanimous endowments were made to Samye, with exemption from taxes and other economic privileges. All this led to a strong revival of Buddhism in Tibet, helped by the coming of a greater number of Indian ācāryas and their increasing prestige.

Till 1950 the Oracle of Samye shared with the Nechung Oracle the unique honour of forecasting the earthly embodiment of the successive Dalai Lamas. Since the days of its glory Samye has seen varying vicissitudes of destruction and reconstruction so that very few ancient remains were left.

Around a five-storeyed temple in the middle there are four chapels surrounded by a wall. This central temple is the hub of the world, around which the universe unrolls and revolves. A hidden track leading to the soul's release is laid within its very wall: by walking along it according to prescriptions and consciously taking in the messages conveyed by the rows of deities studding its winding and ascending ways, the visitor receives the key to resolve the manifoldness of the outside world into the unity of primordial consciousness, symbolised in Śaṁvara. In each of the temple's storeys the statues of the gods symbolise a different, and further, metaphysical sphere: from the roughest, on the ground floor, the way leads up to the finer, subtler spheres of the uppermost storey. It is like a journey along the spiritual path, a climbing from the world of space and time to the timeless omnipresence of cosmical consciousness. For man, such a process must still be projected into the moulds of time and space that he may receive a pictorial architectonic view of his supermundane pilgrimage, a stratified display of his spiritual metamorphosis, and grow aware of the inner experiences that will visit him on the way.

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Eminent Tibetan Polymaths of Mongolia (Śp.16, 1961). I edited this history of 19 eminent writers of Khalkha Mongolia with their biographies and lists of works written by them in Tibetan. A short introductory portion delineates the three periods of the spread of Dharma in Mongolia. See details in my *Buddhism Across the Grasslands of Chinggis Khan* 2013:258–259.

Materials for a History of Tibetan Literature, parts 1–3 (Śp.28–30, 1963). When the lotsava's task was almost coming to an end, Buddhist thought in India was ebbing, the most important works on theology, monastic rules, speculative subjects, sacred doctrines, had already been translated into Tibetan, and were available, in their most significant portions, to Tibetan masters. These magnificent monuments of Indian gnosis and speculation were translated with painstaking accuracy and explained by oral commentaries which transferred into the circles of Tibetan savants India's exegetical tradition. Little by little, a native literature was born. Buddhist thought, brought into Tibet through numberless translations of sacred texts and commentaries, was definitely assimilated by the Tibetan scholars. The entire spiritual tradition transmitted to the Land of Snows was elaborated anew by Tibetan masters. They covered the entire field of Buddhism, from tantrism to logic, from dogmatics proper to grammar and rhetorics. Many oral traditions, collected in India and later diffused in Tibet by apostles, missionaries and lotsavas, were systematically arranged, discussed and sifted by them. This literary and exegetic movement went on developing, and no sect did keep aloof from that flame of intellectual life, by whose inspiration Tibetan literature came into existence. It gained new strength and prospered, fostered by favourable spiritual conditions.

The access to the literary treasures of Tibet was not easy and our knowledge in this domain was therefore exceedingly limited. If we excluded the two great collections of translations (Kanjur and Tanjur) which were well known, the great ocean of the original Tibetan literature remained almost entirely unknown. Moreover, the choice of Tibetan works for investigation by Western scholars and the perspective under which they were regarded show the random nature of the choice and a lack of knowledge of the vast dimensions of the respective domain of Tibetan literature. In order to guide the investigator and to guarantee some system in his work, a review of the available riches of Tibetan literature was absolutely indispensable.

Volumes 1, 2 and 3 of *Materials for a History of Tibetan Literature* (MHTL) fulfill a long-awaited desideratum by going over more than seventeen thousand (17,000) non-canonical texts. They are texts outside the Kanjur and Tanjur. Rare xylographs from Tibet proper, Kham, Amdo, Inner and Outer Mongolia, were utilised. The third part includes the outstanding Tibetan bibliographical work *Dpe.rgun.dkon.pa.ḥgaḥ.zhig.gi.tho.yig* of Akhu Rimpoche Śes.rab.rgya.mtsho (1803–1875), which is valuable for its classified and extensive list of rare works. The materials were collected in the Soviet Union, the Mongolian People's Republic and elsewhere. Till then only 17 gsuṅ.ḥbums had been catalogued by Profs. Y. Kanakura, R. Yamada, T. Tada and H. Hadano in *A Catalogue of the Tohoku University Collection of Tibetan Works on Buddhism* (Sendai, Japan 1953). This work brought to light several important gsuṅ.ḥbums written

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by Tibetan and Mongolian literati. The gsuṅ.ḥbums are a very important literary genre, constituting the collected works of great saints and thinkers of Tibet, China, Inner Mongolia, Mongolian People's Republic, Buryatia, Kalmykia and others. The MHTL embodies the results of a decade of hard work and hazardous expeditions to afford a peep into the literary activities of the Tibetan masters, which are a magnificent continuation of the lotsava's spiritual energisation of the Land of Snows. The phenomenal proliferation of the depths of the Buddhist spirit was achieved in commentaries, synopses and analyses, detailed, brief, epitomised or outline explanations, introductions and memos, avadāna's and pratividhāna's, refutations and studies on the profusion of Sūtras and Tantras; besides manuals of varying dimensions on pūjā and arghapūjā, karmavidhi's and śuddhividhi's (*sbyoṅ.chog*), homa's and gaṇacakra's, upadeśa's and āmnāya's, mudrā's and dhyāna's, stotra's, praṇidhāna's, and adhyeṣaṇā's, cittaviśrāma's and jātiparivarta's, pañcakrama's and kramadvaya (utpatti- and utpanna-krama), abhiṣeka's, anujñā's and āgama's, maṇḍala's, yantra's and rakṣācakra's, abhisamaya's and sādhana's (like sevā-, kumbha-, guṭikā-sādhana's), upavāsa-vidhi's and collections of hymns, guru-yoga's and guru-paramparā's, siddhānta's of various sects, sthirāsana's of eminent reincarnates, deigraphic works, drawing-manuals (*ḥbri.tshul, bri.yig*) and sūtraṇa-vidhi's (*thig.rtsa*), pratiṣṭhā-vidhi's and *khrus.gsol*, and a host of other opusculi, not to mention the vast corpus of works on history, hagiography, philosophy, metaphysics, vinaya, logic, grammar (both Sanskrit and Tibetan), kāvya, lexicography, astronomy, astrology, technology, medicine, and other walks of learning. The new epiphanies of profound and deep selves and the literary dynamism of the Tibetan people expressed itself in an evergrowing oeuvre. This stupendous task of elucidation, systematisation and elaboration is a vital instrument for the positive evaluation of *maitrī* and *karuṇā*, whose immense structure came into being on Tibetan soil during an expanse of several centuries.

These three volumes went out of print as soon as they were published. They had been long sought for. In August 1981 Rinsen Book Co of Kyoto (Japan) brought out a reprint of the three volumes in one compact and well-bound volume to fulfill a long-standing lacuna in the domain of Tibetan studies in particular, and of Buddhism in general. Over the years they became a "Classic". They have been quoted extensively over quarter of a century in fundamental works like the *Tibetische Handschriften und Blockdrucke*, Teil 1–7 (Verzeichnis der orientalischen Handschriften in Deutschland, Bd XI).

Mr. Edward Bastian: "The other day, while browsing through Motilal Banarsidass, I uncovered your *Materials for a History of Tibetan Literature*. Naturally, I purchased it and I feel very lucky to have convenient access to the information therein. Please accept my appreciation for your kindness to me while I was at your Institute. I was very impressed by your collections, and I hope that I will be able to make proper use of some of your texts in the future".

The Golden Annals of Lamaism (Śp.34, Dec 1964). These Annals of Buddhism of the early (*sṅa dar*), middle (*bar dar*) and later (*phyi dar*) propagation of Dharma in Mongolia was written by Blo.bzaṅ.rta.mgrin (better known as Tsawa Damdin) in 1919. His Sanskrit name Sudhīḥ Aśvaghoṣa appears on folio 16a5 of these Annals. He utilized a large number of resource texts. It is the third traditional history of Buddhism in Mongolia written in the Tibetan language. It is detailed in my *Buddhism Across the Grasslands of Chinggis Khan* (2013:271–272). The complete xylograph has been reproduced photomechanically, with an introduction in English as number 34 of the Śatapiṭaka series.

History and Doctrine of Bon-po Niṣpanna-yoga (Śp.73, 1968). The Bonpo represent the pre-Buddhist speculations and rituals of Tibet. Their doctrines and liturgy have influenced the earliest Lamaist sect of the Nyingmapa. The lack of Bonpo works has been a desideratum since the last century. Me and Tenzin Namdak of the Sman.ri monastery in Tsang have collected together and reproduced 32 fundamental Bonpo works on Niṣpanna-yoga. The first text gives the biographies of Bonpo lamas who transmitted the doctrine orally as well as in writing. These help to define the doctrinary and chronological relationships between the Niṣpanna-yoga of the Nyingmapa and Bonpo. They are invaluable for philosophical acculturation in Tibet. Prof. B. Kuznetsov, Leningrad wrote on 15 Dec 1972: "Ela, my poor language has not words to express how grateful I am to you! I looked through this book and found that it contains very important sources."

Tibetan Chronicle of Padma.dkar.po (Śp.75, 1968), with a foreword by E. Gene Smith. Written by Padma.dkar.po, who was born in 1527 in southern Tibet, it contains material that is not found in any other available chronicle, especially information on the special esoteric teachings of the Kargyupa sect. It throws light on the origins of Vajrayāna and its relationship to such developments as Gorakhnath. It was written at the behest of the Goṅ.dkar Sde.srid Ṅag.gi.dbaṅ.phyug.grags.pa.rnam.rgyal and revised in 1580. It is a facsimile reproduction of the xylograph. It has been hailed as "the newest contribution to the study of the history of Buddhism" by Gene Smith.

Siegbert Hummel's review (*East and West* 1969:19.523) follows: "The significance of the (*'Brug pa*) *C'os 'byung* written in 1575 by Padma dkar po (1527–1592) of the 'Brug pa bKa' brgyud pa school, lies not only in the autobiographical notes (continued until 1592 by various authors in Bhutanese and Nepalese editions), but mainly in the fact, that it offers a history of Vajrayāna, especially of the teachings in the bKa' brgyud pa schools. The origins of Vajrayāna have not yet been sufficiently explored, and offer a vast field for study. Of great interest, for instance, are the relations with currents appearing in Hinduism in legends which concern Siddha and Yogī Gorakhnāth.

"The actual beginning of the 'Brug pa school is attributed to gTsang pa rGya ras Ye shes rdo rje (1161–1211), the founder of the 'Brug monastery; others believe it to have started with his teacher, Gling.ras.pa Padma rdo.rje (1128–1188). From rGya ras to the year 1476 the family of rGya, resp. 'Brug claimed for themselves the incarnations of 'Brug pa. Padma dkar po, on the

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other hand, insists that the sequel of incarnations is independant of family interests. A scholar and theorist of the 'Brug pa tradition, he attached particular importance to the spiritual formation of the reincarnations.

"The style is elegant (*kāvya*) and extremely clear, though not always easy, owing to dialect particularities (Kong po). Already in the 18th cent. several editions of the gSung 'bum by Padma dkar po came out. Lokesh utilizes the C'os 'byung Edition by Se ba Byang c'ub c'os gling in dBus, finished in 1928.

"The photographic reproduction of the block print is easy to read, a valuble addition to our specialized libraries (cf. also Lokesh Chadra, *Materials for a History of Tibetan Literature*, I, New Delhi, 1968, pp.25–30)."

25.IX.70.

The Autobiography and Diaries of Si.tu paṇ.chen (Śp.77, 1969), with a foreword by Gene Smith. Situ (1700–1774) was unusual in that he sought to go back to the Sanskrit sources of Tibetan learning. He revived Sanskrit studies in Tibet and for almost fifty years he was at the centre of the intellectual life of the 18th century. His autobiography and diary is one of the most important sources for the intellectual history of the 18th century Lamaist world. His influence lasted for several generations of scholars. Si.tu's monastery at Dpal.spuṅs produced a whole school of philosophers. It produced a generation of talented physicians who would dominate the medical field in Tibet for a generation to come. The renewed interest in the grammatic sciences, in history, in technology and in Chinese and Indian systems of astronomy and astrology is one of Situ's important legacies to Tibet. The years 1731–33 were taken by the enormous task of editing the Derge edition of the Kanjur, which is a testament to his careful scholarship and critical acumen. The present biography and diaries are an unusual document for the history of Tibetan lands and even Nepal.

He was the last of the great Tibetan gurus to seek the sources of Tibetan learning in the Sanskrit tradition of India. He studied the Amarakośa with Bhaṭṭoji Dīkṣita's commentary thereon. His "Great Commentary" on Tibetan grammar shows his deep acquaintance with Pāṇini. The influence of the Pāṇinian system on the grammatical thought of Tibet reached its culmination in him. By his versatile genius he remained the centre of the scholastic life of the lamaist world for fifty years. The reputation that the Derge edition of the Canon enjoys for critical work is a testament to his careful scholarship. After the editing of the Kanjur was finished, he turned to a project that was to occupy him for the rest of his life: the re-examination and revision of all existing translations of Sanskrit grammatical, lexicographical and poetical śāstras that constitute the basis for Tibetan philological studies.

The Life of the Saint of Gtsaṅ (Śp.79, Oct 1969). I have reproduced it from 16th century blocks at Ras.chuṅ.phug, xylographed in the year 1547. Gtsaṅ.smyon (1452–1507) is the most significant of the well-known *smyon.pa*, a yogi *par excellence*, who had completely forsaken the conventions of society, a jewel among gurus. The *smyon.pa* represent an attempt to rededicate the siddha tradition to ancient truths and insights. This biography is significant for appreciating the signal contributions of Gtsaṅ.smyon to Tibetan literature by his 12–volume collection of *Sñan.brgyud*. It has a foreword by E. Gene Smith.

The Blue Annals (Tibetan text, Śp.212, 1974). These Annals (*Deb.ther.sṅon.po*) were completed by Ḥgos lotsava Gzhon.nu.dpal in 1478. Ever since, it has been a fundamental work on the history of Buddhism in Tibet, extensively cited by Tibetan historians and modern European scholars. Its English translation by George Roerich published in 1949 and 1953 has rendered it indispensable for Asian studies. The present facsimile edition was completed from a clearly xylographed copy. Prof. J.W. de Jong had written to me eight years before: "I wonder whether it would not be possible for you to publish the Tibetan text of the Blue Annals. Now that we have a complete translation in English it would be extremely useful to have a reliable edition of the Tibetan text." On 11 April 1975: "I also received my copy of your edition of the Blue Annals which is beautifully done." Dr. B.C. Olschak, Zürich: "I received your gorgeous publication of the Blue Annals... I thank you with my boundless admiration for your 'magic capacity' to publish hundreds of most precious texts" (4 May 1975).

Dharmatāla's Annals of Buddhism (Śp.225, 1975). I brought on loan the unique xylograph of this history of Buddhism in Mongolian lands from the Aginsky monastery in July 1975. It is the second of the three chos.ḥbyuṅ of Mongolia, written by Guśrī Dharmatāla in 1889. He gives an extensive account of the spread of Buddhism, the doctrines of various sects, and the translation of canonical texts into Mongolian. Its translation into English was taken up by Mr. Piotr Klafkowski as his PhD thesis at the University of Delhi. The translation was published by Otto Harrassowitz, Germany. See details in my *Buddhism Across the Grasslands of Chinggis Khan* (2013:299).

The Ocean Annals of Amdo, parts 1–3 (Śp.226, 227, 1975–77). I reproduced this *Yul.mdo.smad.kyi ljoṅs.su thub.bstan rin.po.che ji.ltar dar.baḥi tshul gsal.bar brjod.pa: Deb.ther rgya.mtsho*, written by Brag.dgon zhabs.druṅ Dkon.mchog.bstan.pa.rab.rgyas of the Labrang monastery in 1833, enlarged in 1849, and supplemented in 1865. The first part gives a bibliography of Tibetan historical works, a general history of Buddhism in Amdo, and a detailed narration of the important monasteries in the region. Amdo is the land of Tsoṅ.kha.pa and the homeland of the present H.H. the Dalai Lama XIV. The second part describes the Labrang monastery in 216 folios. The third part is a general account of the spread of monasteries and meditation centres. 'Ocean Annals' is a translation of the short title in Tibetan: *Deb.ther* 'annals', *rgya.mtsho* 'ocean', which refers to the Koko-nor or Blue Lake (Tib. Mtsho.sṅon, Chinese: Ch'ing-hai province).

The Biography of Chag.lotsava Chos.rje.dpal (Dharmasvāmin, Śp.266, 1981), edited by Champa Thubten Zongtse Rinpoche. George Roerich's translation of the life of Dharmasvāmin, the lotsava of Chag, appeared under the title *Biography of Dharmasvāmin* in 1959. It is the travel account of Dharmasvāmin (1197–1264) who stayed for two years in Magadha till 1235 and witnessed the destruction of monasteries in the Muslim invasions of 1234–36. For example, Vikramaśilā monastery was razed to the ground by the Turkish armies with no traces left and even the foundation stone was thrown into the Gaṅgā. It is an important historical account of the political, religious and social conditions of the time. Saskya Paṇḍita Kun.dgaḥ.rgyal.mtshan (1182–1251) and Bu.ston (1290–1364) held Dharmasvāmin's translations in high esteem. As the original copy of the travels is handwritten in the cursive script and has many errors, Champa Thupten Zongtse Rinpoche edited it with an exact transcription of the cursive manuscript into the normal script, alongwith the corrected text on the right side. The work was published by the Academy jointly with the Seminar for Indian and Buddhist Studies of the University of Göttingen.

Biographies of Mongolian masters. I published the biographies of three eminent masters of Mongolia in 1982. Jibcundampa I (1632–1723), known as Zanabazar (Skt. Jñānavajra) was a direct descendant of Emperor Chinggis Khan. He united the Khalkha Mongols (mod. Mongolia), laid the foundations of their freedom from foreign domination, constructed monasteries, and is the supreme sculptor of divine icons (see my *Buddhism Across the Grasslands of Chinggis Khan* 2013:22, 279, 281, 313, 329). I brought out his life in Tibetan entitled *Mdo.tsam bkod.pa pad.dkar ḥphreṅ mdzes* and his works under the title *Life and Works of Jibcundampa I* (Śp.294).

Published the *Biography of Jibcundampa IV* (1775–1813) who enriched the material and Buddhist life of the Mongols (Śp.295, 725 pages). It deserves to be translated into English.

Biography of Dam.tshig.rdo.rje (1781–1855, Śp.295) was an outstanding scholar of Mongolia and was known as Siddheśvara of Brag.ri. He constructed many monasteries, and his writings are extant in a sumbum.

Biography of Atīśa and his Disciple Ḥbrom.ston (Śp.309–310 Old Tashilhumpo edition 1982; Śp.311–312 New Zhö edition 1985). Atiśa (982–1054) initiated the later dissemination (*phyi dar*) of Buddhism in Tibet. He studied at Nalanda, Odantapuri, Vikramaśilā and Somapura. He went to Suvarṇadvīpa to study under Dharmakīrti, whom he eulogised as a great teacher of bodhicitta. He was invited to Tibet by King Ye.śes.ḥod and his grand-nephew Byaṅ.chub.ḥod to purify Buddhism. His famous work Bodhi-patha-pradīpa served as the basis for the Lam.rim (stages of the path) genre of literature. His chief disciple was Ḥbrom.ston Rgyal.baḥi.ḥbyuṅ.gnas, one of the founders of the Kadampa sect. He is commonly known as Jo.bo.rje 'the Supreme Lord' which is a translation of Atiśa. I published the old and new editions of his life and of his disciple Ḥbrom.ston, on the repeated requests of Tibetologists.

Funding by IKS-MoE

History of the Sera Monastery of Tibet (1418–1959) by Champa Thubten Zongtse (Śp.382, 1995). Venerable Champa Thubten Zongtse has rendered a great service in writing this history of the Sera Monastery to preserve its traditions. Along with Ganden and Drepung it is one of the three great monastic universities of the Dge.lugs.pa school around Lhasa. With the support of the donor Sneḥu.gdoṅ Mi.dbaṅ Grags.pa.rgyal.mtshan, it was founded in 1419 by Byams.chen.chos.rje Sakya.ye.śes (1354–1435), one of the disciples of Tsoṅ.kha.pa Blo.bzaṅ.grags.pa. Byams.chen. chos.rje himself became its first abbot. Before he accepted the invitation of the Chinese emperor Yung.lo to travel to Peking in 1421, he appointed Chos.rje Dar.rgyas.bzaṅ.po as his successor. Including the 4th Paṇ-chen Bla-ma Blo.bzaṅ.chos.kyi.rgyal.mtshan (1570–1662), a total of seventeen scholars succeeded to this position up until the middle of the seventeenth century. Beginning with the Fifth Dalai Lama Ṅag.dbaṅ.blo.bzaṅ.rgya.mtsho (1617–1682), however, the Dalai Lamas came to be regarded as the abbots of the monastery.

At times, Sera counted four different faculties. Only three of them have survived, namely two of the sūtra faculties (Se.ra.byes and Se.ra.smad) and the tantra faculty (Sṅags.pa.grva.tshaṅ) founded by Lha.bzaṅ Khan (d.1717). A complete course of study at one of the sūtra faculties took about thirty years, and it was concluded with the conferring of the title of Dge.bśes.lha.rams.pa or a similar degree. Like Ganden and Drepung, Sera has been the alma mater of many renowned scholars and influential hierarchs of the Dge.lugs.pa school, among them a considerable number of Dgaḥ.ldan.khri.pas and the regents of the Tshe.smon.gliṅ and Rva.sgreṅ incarnation lines.

In the years before the Chinese invasion, the total number of monks housed in Sera is estimated to have been about seven thousand. Between 1952 and 1956, Zongtse Rinpoche was himself one of them; he spent about four years at Byes.pa.grva.tshaṅ, studying especially Pramāṇa, Prajñāpāramitā and Madhyamaka. Accordingly, his presentation is not merely confined to a treatment of the history of the monastery, its sacred objects and its famous scholars, but also includes a description of the course of study and of the degrees offered. After the Dalai Lama left Lhasa in 1959, the monastery was practically closed down, and it was partly destroyed during the Cultural Revolution.

Life of the Fifth Dalai Lama (1617–82), written by Saṅs.rgyas.rgya.mtsho (1653–1705) (Śp.392, 1999). Prof. Zahiruddin Ahmad translated the *Esoteric Life of the Fifth Dalai Lama* written by the Regent Saṅs.rgyas.rgya.mtsho, from its original Tibetan xylograph. Saṅs.rgyas. rgya.mtsho was the de facto ruler of Tibet from 1679 to 1705. After retiring from La Trobe University on 30 June 1995 Prof. Ahmad used all his study-time to finalise the translation of the 'Life' which details the 36 incarnations of Avalokiteśvara in India, the introduction of Buddhism into Tibet from the reign of Sroṅ.btsan.sgam.po (569–650) to Khri.sroṅ.lde.btsan (742–800), the arrival of Padmasambhava and his five incarnations, further Tibetan incarnations of Avalokiteśvara, and the Dalai Lamas from Dge.ḥdun.grub the first Dalai Lama (1391–1475), the detailed life of the Fifth Dalai Lama and an account of the ministry of the Regent

Saṅs.rgyas.rgya.mtsho (14 July 1679 to 7 February 1682). Extensive notes and a detailed index render the work a major contribution to studies of Tibetan Buddhism.

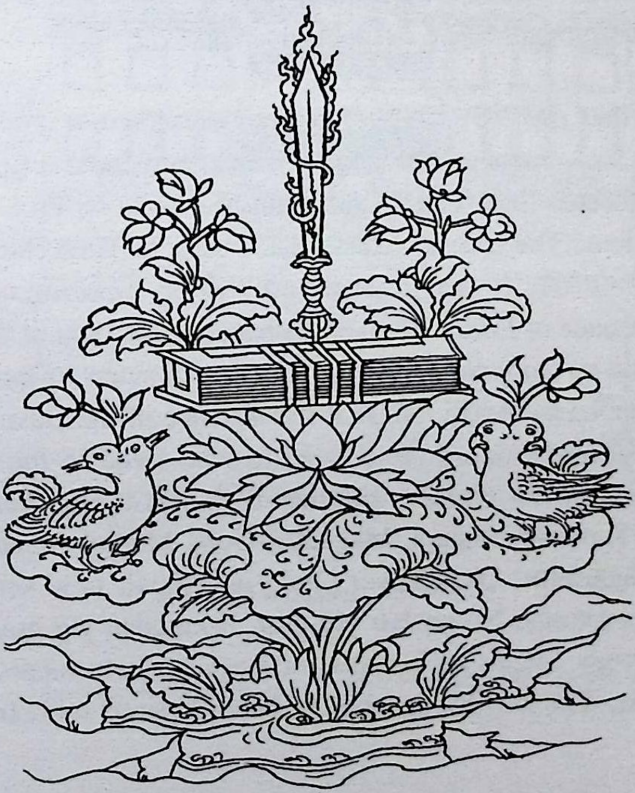
The Song of the Queen of Spring or **A History of Tibet** by the Fifth Dalai Lama Ṅag.dbaṅ.blo.bzaṅ.rgya.mtsho, revised translation by Zahiruddin Ahmad (Śp.623, 2008). It celebrates the coming to power of the Fifth Dalai Lama (1617–82) in 1642 as a new spring in the history of Tibet. It begins with the reign of Lha.tho.tho.ri Gñan.btsan, goes on to Sroṅ.btsan and his successors, the ordination of first Tibetan monks, Atiśa, Mongolian Khans and the Sakyapa, myriarchies of Tshal.Ḥbri.guṅ, Sna.dkar.rtse and Northern La.stod, Phag.mo.gru.pa, Guśrī Khan and others. Prof. Zahiruddin Ahmad clarifies that the relationship between Kublai Khan and Ḥphags.pa Lama was essentially personal and not political.

History of Buddhism by Sum.pa.mkhan.po, Part I (India), Part 2 (Tibet, Śp.649, 2017). Sarat Chandra Das edited this history of Buddhism in India and Tibet in 1908 with a detailed list of contents and analytical index. It gives the four or five races of men in Jambudvīpa, the origin of the Śākyas from the line of King Kriki, the life of Buddha, the three yānas of Buddhism, the synods, decline of Buddhism in India, Buddhism in Khotan, Buddhist teachers, Muslim invasions, grammar, medicine, metaphysics, poetry, etc.

The first chapter of the second part narrates the history of Tibet from the early period, division of the kingdom under the two sons of Laṅ.dar.ma, kings of Guge, rise of the sects, and political events upto the 18th century. The second chapter relates the rise of Buddhism in Tibet to the later diffusion (*phyi dar*) under Atiśa who died at the age of 73 years. The third chapter deals with the rise of Tibetan sects, and the fourth chapter is the history of reformation by Tsoṅkhapa, leading monasteries, enumeration of various schools, the translators of the Canon and its early editions. This edition is valuable for its contents and indices which help to trace any event in the Tibetan text. I have reproduced the work of Sarat Chandra Das and have done a continuous pagination for easier referencing, as well as, prepared a new index to both parts.

Chinese Studies on Tibetan Culture (Śp.332, 1983), by Josef Kolmaš of Prague. Prof. Josef Kolmaš of the Oriental Institute, Prague edited a facsimile reproduction of the Hsi-k'ang-Tibet Research Monthly, with a detailed introduction and indexes to articles, authors and subjects. This was the first Chinese journal devoted solely to Tibetology. It covers geography and hagiography, economy and sociology, ritual and monasteries, epic and history, dance and travel, language and religion of Tibet. As the first periodical on Tibetology it has a historic significance. With Tibetan studies developing all over the world, it has a substantive role to play. The scholars who contributed to it had contacts with the living milieu, they had access to learned lamas, and their degree of understanding was crucial in being vitally fundamental. The journal has remained obscure, if not unknown, to the world outside China. It is to the credit of Prof. Josef Kolmaš of the

Oriental Institute, Prague to resurrect these treasures to Tibetology and to bring them to the notice of Asian and European scholars. He has bestowed the care due, and prefixed an introduction which details the history and contents of the journal. Indexes add to its usability. When World War II came to an end, China concentrated on the marginal territories in North China (Outer and Inner Mongolia), North East China (Manchuria), North West China (East Chinese Turkistan) and South West China (Hsi-k'ang and Tibet). Chinese intellectuals founded a study society for the Hsi-k'ang and Hsi-tsang (Tibet) for a quick solution of the problem in 1946. Mr. Shao Ming-shu stated in the opening speech on 6 Oct 1946 that the study was to be oriented mainly towards the securing of China's sovereignty over Tibet. A monthly journal was to be published from Oct 1946 to study the political, economic, cultural and defence questions. The monthly appeared regularly upto Jan 1949. The complete journal is reproduced in this volume to study the events that led to the end of the sovereignty of Tibet.

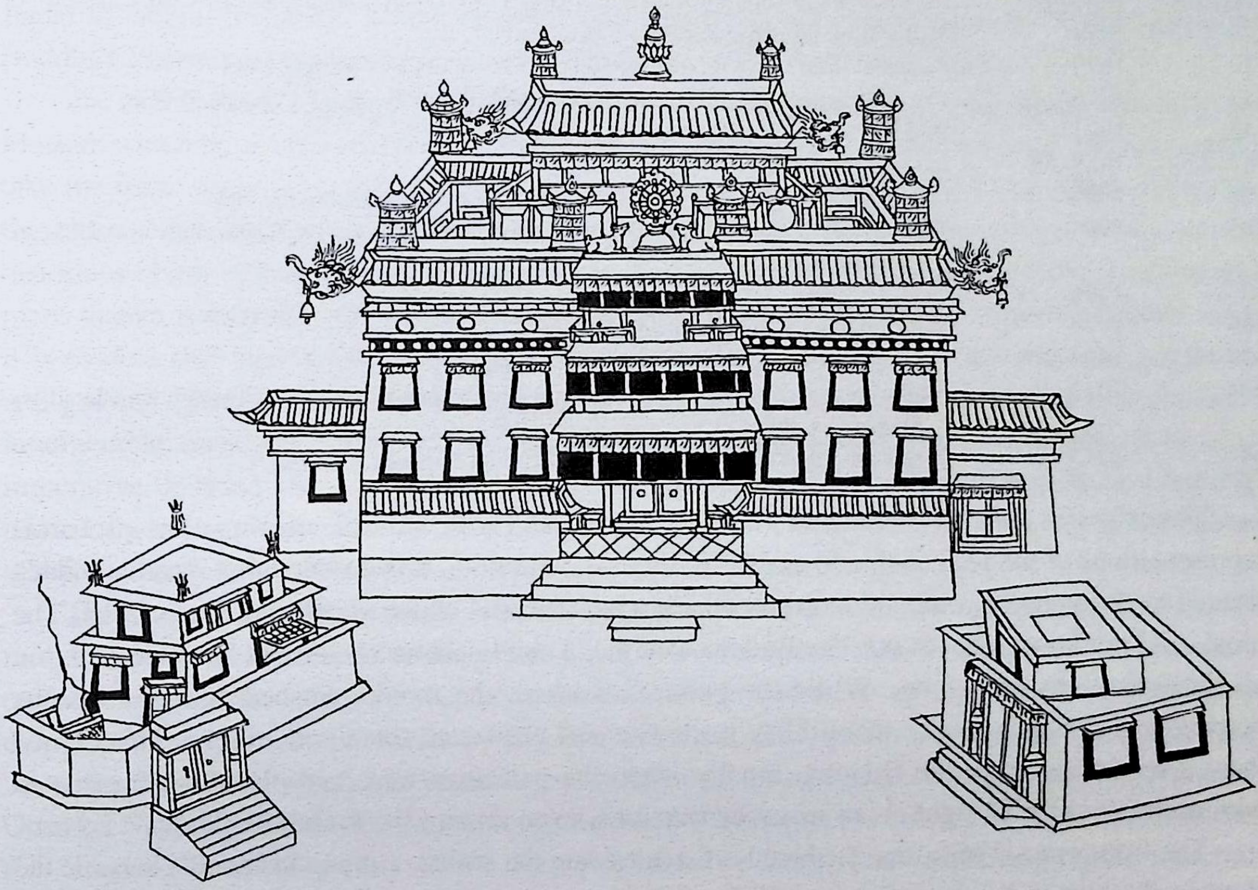


7. PALEOGRAPHY OF INDIAN SCRIPTS IN TIBET

Ālikālibijahāram, being a Sanskrit-Tibetan-Mongolian Abecedarium by Prof. RaghuVira (Sarasvati Vihara Series 13, 1941). In 1936 Shodo Taki a Japanese disciple of Prof. RaghuVira presented him a xylograph he had acquired from Mongolia. It is entitled Alikali in Sanskrit, *Dbyaṅs.gsal* in Tibetan, and *Egešig-üsüg kiged geigülügči-üsüg üd* in Mongolian. It was compiled by the orders of Prince Yin-lu for the increase of religious charity. The compiler was Gombojab the renowned director of the Tibetan school. Prince Yin.lu was a first class prince designated as Ch'êng-tsê ch'in-wang, the sixteenth son of Emperor K'ang-hsi (r.1661–1722). The Alikali gives the Lantsha script, the Vartu[la] letters on folio 5b, followed by an excursus on phonetics. The Lantsha script is called *Tshaṅs.paḥi yi.ge* or Brāhmī. See details in my *Buddhism Across the Grasslands of Chinggis Khan* 2013:15, 45, 286.

Indian Scripts in Tibet (Śp.297, 1982). Tibet has preserved several alphabets prevalent in different parts of India. This volume reproduces 11 manuals of Indic scripts or scripts created on their basis. They were collected from Tibet, China and Mongolia by Prof. RaghuVira and myself during visits to these regions. The oldest of them dates back to Thob.chin.dbaṅ or Prince Yin-lu who lived during 1695–1767. It was completed by the director of the Tibetan school Mgon.po.skyabs at the instance of Prince Thob.chin.dbaṅ, the 16th son of the late Emperor K'ang-hsi. The Prince had ordered its compilation for the collation of sutras to spread Buddhism. It refers to an earlier Āli-kāli compiled by Ayuši Güüsi at the instance of the Dalai Lama III in 1586 AC. The fourth manual is by Lcaṅ.luṅ Ārya Paṇḍita who lived in the 18th century. He was famed among the Mongols as an eminent scholar of Sanskrit. His work gives the scripts of Rañjanā, Vartula, Dhari, Kashmir, Nagara, Magadha, Gola, Markola, Gauṭa, Ghahura, Sindhura, Kamata, Pukkamagi, Sāgarānta, Groṅ.khyer.phal.yig, Nepal, new scripts of Chag lotsava, Ḥgos lotsava, and Skyogs lotsava, Ṅo-mtshar yig gsar, Rdor.gdan yig gsar, Svayambhūjyoti, etc. The 36 illustrations of yoga āsanas of Naropa, of surgical instruments and musical notation are of absorbing interest. The scripts deserve to be compared with Indian inscriptions and manuscripts.

Dr. Mark van Stone from Portland, Oregon, working on a book on 'Writing as a Visual Art' on a Guggenheim Fellowship, had an especial interest in the scripts of India, Nepal, and Tibet. As he says: "One of my treasured reference books is your *Indian Scripts in Tibet* which first helped me to discern the difference between many very similar scripts."



A Bonpo monastery in Tibet.

Funding by IKS-MoE

8. BUDDHIST ICONOGRAPHY OF TIBET

Śp.		
21(1–20)	1961–72	A New Tibeto-Mongol Pantheon, parts 1–20, by RaghuVira and Lokesh Chandra
210–11	1974	Sādhana-mālā of the Panchen Lama, parts 1, 2
232	1972	Buddhist Tales of Kashmir in Tibetan Woodcuts by Sharada Rani
241	1978	The Iconography of the Derge Kanjur and Tanjur by Josef Kolmaš
342	1991	Buddhist Iconography (compact edition)
347–353	1988–89	Indo-Tibetica, vols.1–4 in 7 parts by G. Tucci
379	1994	Lalitavajra's Manual of Buddhist Iconography, by Sushama Lohia
383	1995	Tibetan Maṇḍalas (Vajrāvalī and Tantra-samuccaya), by RaghuVira and Lokesh Chandra
385	1996	Transcendental Art of Tibet
386	1996	Iconography of the Thousand Buddhas
601 etc.	1999–2005	Dictionary of Buddhist Iconography, vols.1–15
641	2013	Mythology of Buddhism in Tibet and Mongolia by Albert Grünwedel, translated by Sushama Lohia
647	2015	Niṣpanna-yogāvalī, by Lokesh Chandra and Nirmala Sharma

The Vinaya (Dulva 10.35) of the Mūla-sarvāstivādin school enjoins that pictorial representations of the jātakas should embellish monastic interiors. It is narrated that Anāthapiṇḍada wanted to decorate the walls of Jetavana vihāra which he was about to offer to the Buddha. The monks did not know what to do. The Buddha said that a single colour should not be employed, but all the four kinds of colours. While the painters worked, the monks washed near the frescos bespattering and splashing at them. They made fire and blackened them with smoke. This earned them a reprimand from the Buddha. Finally when the paintings were completed, men came to admire them which brought about many conversions, even among the brahmins (Dulva 11.94a).

The frozen music of forms, the breath of statues, and the stillness of painted scrolls became the flowing rhythms of the eternal quest of Tibet. The irradiation of her wisdom and mystery, the feel of shadows and the voices of her spaces, her crystallised grandeur in the brilliant syndrome of thought, are the heart of her culture. All this springs to Life in the mind of men of today all over the world as they seek the bread of their being. In the lotus, in the secret of the heart, is the mysterious presence of the Divine. The divine forms do not remain in distant heavens but descend unto us. We are the cosmos and the Buddhas are in us. *Na adevo devam arcayet* 'one not become divine may not worship the divine'. In the 7th century Nepalese artists worked at the court of Sroṅ.btsan.sgam.po; Khotanese artists were active during the reign of Khri.gtsug.lde.brtsan (815–38); artists Dhīmān and his son Bitpāla from Nalanda gave rise to Tibetan prototypes in the 8–9th century; the paintings and statues done by Kashmiri artists at Alchi, Tabo, Tsaparang and Tholing on the initiative of Rin.chen.bzaṅ.po (958–1055); Kashmiri images at the Sa.skya monastery (12th century); Nepalese artists at the court of Emperor Kublai Khan like Prince Aniko and his colleagues; and influences of South India stated in Sum.pa.mkhan.po's chos.ḥbyuṅ: all celebrated the divine manifestations of Sutras and Tantras and became the unbounded iconography of Tibet.

The art that arose from the snowy heights and in the warm plains of India became the frozen music of form in the vast expanses of Asia, from Buryatia, Mongolia, Tibet, China, Korea, and Japan to Nepal, SriLanka, Thailand, Cambodia, Indonesia, and other countries. Indian art in its Buddhist idiom is a transic response to the immensity of humano-cosmic unity.

The rich Buddhist heritage of Tibet is a revelation of the depths of transic meditations of great Masters which have been translated into the majestic abundance of visive symbols. These symbols take the form either of images or of thaṅka scrolls painted on linen as well as on silk. Day by day they have been attracting ever-increasing attention of young students, art connoisseurs, artists, historians of art, of those interested in the mystique of the Orient, and even of laymen. As more and more thaṅka scrolls are being painted to adorn the homes and inspire the hearts of modern men, it is evident that their subtle milieu is in need of introduction. The plurality of gods, goddesses and godlings painted in brilliant colouring, surrounded by flames, or in moving clouds, provides innumerable visual rhythms. To afford an identity to this astonishing world of beauty, it became imperative to bring out a complete pantheon of Tibetan deities, so that they may be correctly named, their symbolism understood in all the sublimity of colours of the original so that the colour and form verily echoes the polytonic visions of Cosmic Consciousness.

The outstanding deities of the Lamaist pantheon have been studied in the learned works of modern scholars. Pander, Oldenburg and Clark have published three autochthone iconographic collections with the names of the icons which have proved to be of importance in identifying deities of the enormous pantheon of Tibetan Buddhism. Besides the above three pantheons, we have the *Rin-ḥbyuṅ* which has come to be well known in research works as the Five Hundred Gods of Narthang. It has been a major source for the iconographic studies of A. Grünwedel and F.D. Lessing. Isolated pictures have been published by them. The vast iconographic material preserved in Tibet had to be made accessible to modern scholarship.

A New Tibeto-Mongol Pantheon, Parts 1–20 (Śp.21, 1961–72). My father Prof. RaghuVira was thrilled by the immensity of Vajrayāna's visible language and its ever-creative processes in the sādhanā of eminent masters. It was the dynamics of contemplation in the veil of form, where symbolism was the philosophic language of the quest of the supernal. Icons on the initial and the last folios of the Mongolian Kanjur, the 500 Icons based on Tāranātha's Rin.ḥbyuṅ, the depictions of various lineages in the Zhöparkhang edition of the Aṣṭasāhasrikā and maṇḍalas had to be put into a corpus. He picked up Tibetan painters from the roads to provide them shelter and made them copy the multi-coloured masterpieces to preserve their tradition of 13 centuries. These unpublished sources were to fill the gaps in our understanding of the great art that arose in Tibet and whose sway extended to Mongolia, Buryatia in the Siberian region, to Kalmykia in the Volga region, to

China during the Yüan and Ch'ing dynasties. This *New Tibeto-Mongol Pantheon* ran into twenty parts:

Parts 1–7 reproduce 510 deities from the Mongolian Kanjur.

Parts 8–9 depict the pantheon of 500 deities based on the Rin.lhan of the Panchen Lama Bstan.paḥi.ñi.ma.phyogs.las.rnam.rgyal. The entire collection is divided into 23 sections, followed by two appendices delineating the Snar.thaṅ brgya.rtsa and the Vajrāvalī of Abhayākaragupta.

Parts 10–11 are 360 Arhats from a Chinese monastery.

Part 12 depicts the 26 maṇḍalas of the Vajrāvalī as detailed in the Niṣpannayogāvalī of Abhayākaragupta, a teacher at the Nalanda University. These are supplemented by eight more maṇḍalas. The preface (pages 1–80) identifies each and every deity in the maṇḍalas with the help of charts. The structural analysis and index afford a key to the unravelling of the deigraphic complexes in art and architecture.

Parts 13–15 illustrates 132 maṇḍalas pertaining to all the classes of tantras, namely the kriyā, caryā, yoga, anuttara-yoga, advaya and āmnāta tantras. The original thaṅkas came from the Monastery of Ṅor, a subsect of the Sakyapas. It is the first time that this rare series was reproduced completely. The maṇḍalas have been universally accalaimed, for example, Mr. Chance Lord from Paris wrote: "Brothers of the light, I have just had the mind-expanding experience of viewing "Maṇḍalas of the Samuccaya".

Mrs. Carin Burrows, The American Museum of Natural History, New York: "I so very much enjoyed your visit and deeply hope that I will see you again—any opportunity to work or study with you would be a great privilege".

Part 16 illustrates new icons from the Lhasa xylograph of the Bhadrakalpika-sūtra, ending with the Eight Great Caityas.

Twelve Buddhas, Mahāsiddhas, Eight Vidyādharas, Teachers of the Lam.rim tradition, and other eminent gurus are illustrated from the Zhö parkhaṅ xylograph of the Aṣṭasāhasrikā.

Part 17 continues the transmission lineages of Guhyasamāja who stands at the head of the anuttara tantras, Saṁvara, Bhairava, Vajrayoginī, Cakrasaṁvara Heruka, and Bhaiṣajyaguru.

Part 18 continues the lineages of great Masters. The transmission of Āyurveda in Tibet from Yuthok onwards, the cycle of Avalokiteśvara according to Lakṣmī bhikṣuṇī, the eight aspects of Padmasambhava, the transmission of the cult of Amitāyus, and the teachers of Niṣpannayoga of the Nyingmapa are some of its rubrics. The line drawings of the Jātakamālā of Āryaśūra merit special attention. They are followed by illustrations of 108 avadānas which could not be identified.

Part 19 continues the foregoing series of 108 avadānas. The lineages of early Dharma Kings, gurus, Dalai Lamas, and Panchen Lamas is followed by that of the abbots of the Dgaḥ.ldan monastery who were a formidable power in Classical Tibet.

Part 20 continues the lineage of the abbots of the Dgaḥ.ldan monastery ending with the 97th Ling Rinpoche who was the Senior Tutor to H.H. the Dalai Lama XIV. Other series are the teachers of Kālacakra, the 25 Kulika Kings of Śambhala, Eighteen Arhats, Twentyone Tārās, Eight Tārās who grant freedom from the eight fears, and the Twelve Guardian Goddesses (Bstan.ma).

To put the enormous mass of the pantheons into a well-knit structure, it is essential to go back to the sādhana-collections which have inspired them. These collections are voluminous works and in Sanskrit we have only the *Sādhanamālā* one of whose manuscripts is as early as 1165 AC. It is also termed *Sādhana-samuccaya* under which title it is partially found in Tibetan with differences in the arrangement of the sādhanas. The Tibetan sādhana-collections occur in the Tanjur at the end of the Tantras in the section devoted to generalities pertaining to all the four classes of Tantras. The first section deals with the three works of Abhayākaragupta (*Vajrāvalī*, *Niṣpannayogāvalī* and *Jyotirmañjarī* which treats the subject in a general way). The second section restricts itself to the sādhanas in particular (*khyad.par so.soḥi sgrub.thabs*). It extends over two huge tomes of the Tanjur, namely THU and DU in the Peking edition. It is subdivided into four collections according to their authorship.

In the sixteenth century, the Sādhanasāgara (Sgrub.thabs.rgya.mtsho) was supplemented by the polygraphist Tāranātha (born 1575) by collecting together, revising or translating anew 73 sādhana-texts which are given a collective rubric in the index to the Peking Tanjur: *Sgrub.thabs rgya.mtshoḥi kha.skoṅ.gi gzhuṅ*).

This work of Tāranātha was again complemented by the Panchen Lama rje.btsun Blo.bzaṅ. dpal.ldan Bstan.paḥi.ñi.ma.phyogs.las.rnam.rgyal dpal.bzaṅ.po who lived from 1781 to 1852 (var 1854). It runs into two volumes with 519 and 470 folios respectively. It forms pothis GA and ṄA of his collected works (*gsuṅ.ḥbum*). Its short marginal signature is *Rin.lhan*. This text is illustrated in the iconographic *Rin.ḥbyuṅ* reproduced in Parts 8, 9. While the main portion (*Rin.ḥbyuṅ*) is devoted to the illustration of sādhanas by the Panchen, the two short appendices delineate initiations (*dbaṅ*) into the famous *Snar.thaṅ.brgya.rtsa* and *Rdor.ḥphreṅ* or *Vajrāvalī* of Abhayākaragupta. Both these initiations were of so ubiquitous a character that without appendices illustrating them the album would have remained incomplete. The existence of this album has been known to modern research under the mistaken designation of the Five Hundred Gods of Narthang. A. Grünwedel and F. Lessing made ample use in their studies on Lamaist iconography, but it is the first time that we reproduced it. It was known as *Sku-brñan lṅa-brgya* '500 Icons' among the lamas. The sādhanas of the Panchen Lama reveal the depths of the transic meditations of great masters.

In the introduction to the first volume, Prof. Dr. Herbert V. Günther an eminent authority on Buddhism says: "Every student of Buddhism whose interests go beyond a merely historical and philological survey, is struck by the richness of its symbolism. This is particularly evident in the Buddhism of Tibet and in that of the adjacent countries which have come under the Mahāyāna influence. It is here that we find sculptures and, above all, paintings of exquisite beauty as the embodiment of significant religious and philosophical thinking.

"It is clear that [in this Pantheon] we have something of exceptional value, and there can be no doubt that the whole series will facilitate a proper understanding of the richness of Buddhist culture. Students of art, symbolism and religion will be grateful to Prof. RaghuVira and his son Dr. Lokesh Chandra for making such material available to them."

Professor Giuseppe Tucci, provided a foreword to Part 2: "The following Lamaistic pantheon of which the authors have sent me some sample pages, is a *new most useful contribution to the iconography of* Mahāyānic and Vajrayānic *Buddhism* ..... From the pages which the authors sent me I can say that this Pantheon is different from the others......"

"This must I say, that these albums, as we may call them, are *very important* when we want to read the thaṅkas or other paintings, in fact in many cases the images of deities which are represented there or in the frescoed walls of the temples are not accompanied by the name of the deity they represent. This makes their interpretation difficult. Moreover, these Vajrayānic deities were subject to a long process of duplication and multiplication. To many siddhas, absorbed in their meditation, the same deity appeared during its realization, under different aspects. Thus it happened that the sādhanas increased, each one of them having its foundation on the particular epiphany which became manifested to the evoking saint. This is why there are so many varieties of gods and goddesses in their different aspects, either appeased (*śānta*) or wrathful (*krodha*). When the ecstasy ceased the siddha who had evoked the deity in front of him, wrote down its description and the *vidhi* or the method by which to force the deity to manifest itself. The Tibetan literature is very rich in these sādhanas, which practically appear in all the treatises on liturgy ... ... But it is easy to understand that a visible reproduction of the deities as they were conceived and represented is more practical than perusing many volumes or inquiring in the liturgical literature which has no end. We must therefore congratulate Prof. RaghuVira and Dr. Lokesh Chandra on their new attempt."

Begun in 1961 the Pantheon was completed in 1972, with the solemn wish **कृत्वा सयाग्र्यं कुशलं यदाप्तं तत् सर्व-सत्त्व-ाभ्युदयाय भूयात्।**

The Pantheon became a *vade-mecum* both for scholars and practitioners. Mr Johann J. Blomeyer, Washington: "I really feel deeply grateful to you for having published this wonderful book Tibeto-Mongol Pantheon. It really is a spiritual gold-mine" (17 Nov 1971). "We often think of you and my heart is full of gratitude for all the wonderful help you have given me. I consider your Tibeto-Mongol Pantheon worth its weight in gold!"

Venerable Jinamurti Bhikkhu, President of the Buddhist Missionary Society, New Babylon (NY) wrote: "I have just purchased a complete set of the *New Tibeto-Mongol Pantheon*, and I am most impressed with the work done by your Academy."

"As a student of comparative religion I have found your Pantheon to be an inexhaustible source of artistic inspiration" Mr. Algis Tribinevičius, Orilla Ontario (7 Jan 1972).

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Prof. Dr. S. Hümmel, Plohn (GDR): "Many thanks for your letter and for the announcement of Parts 18–20 of your Tibeto-Mongol Pantheon. I am very interested in your astonishing activities. If we could see one another!"

Dr. B.C. Olschak, Institute for Central Asian Studies, Zürich: "Today the post-man arrived like a real "*postillon d'amour scientifique*" (scientific love-messenger) with your Tibeto-Mongol Pantheon 18, 19, 20 (with the Kings of Śambhala...). Your dynamic force of realisation is, indeed, unique. How can I find the right words to thank you? You give so much pleasure with your treasure-books which transmit the iconographic key! I am very very proud of you and I feel ashamed that here everything takes such a long time with permanent "delay of production". Every body admires your work and your power of realization, which is simply unique."

Mr. J.J. Blomeyer, Alexandria (UAR): "We hope that you are well and in the progress of publishing further wonderful books like the great Tibeto-Mongol Pantheon which is such a gold mine of wisdom!"

"My good friend and colleague Dr. Lochore suggested to me to send you a copy of my paper on some experiments with Tibetan bronzes using dowsing equipment (aurameter).

"I have despatched to you under separate cover the article itself as well as a new chapter on the Tibetan prayer wheel. Actually I feel rather presumptuous writing about things of which I know next to nothing, but I do feel that the Tibetans have a deep knowledge in a field which to the Western "modern" mind does not as yet exist and is awaiting discovery."

"It gives me particular pleasure to take this opportunity of expressing my gratitude to you for publishing the book on the Tibeto-Mongol Pantheon with all the wonderful mantras. Your work has given me great pleasure and has been of enormous value!" (15 Oct 1966).

"I had a wonderful surprise this morning in receiving the two charts with the Three Hundred Gods for which ever so many thanks. This is a most interesting collection and may help me in identifying some of the more difficult cases.

"Meanwhile I also studied the introduction given in Vol.12 of your Pantheon which was very clear and helpful.

"Recently I have carried out new experiments with the aurameter. I found that when reciting the mantra once before a figure one receives signals (after about 1 to 2 minutes) that come either from the four main directions or the four intermediate ones. They repeat themselves in certain intervals or vary. If one notes them down there is a pattern corresponding exactly to the Maṇḍalas printed in your book! With some figures the pattern is complete with others, though not complete, the signals always tally with the "Gods" noted in the Maṇḍala. There also seems to be an "outer-space" pattern which I am trying to work out with the aid of a globe and a three-hundred yard long corridor!

"The other day we had the Indian Minister for Cultural Affairs (of the Indian Embassy here) at our home. Mr. Mullavasal G. Raja Ram is a very charming person and I showed him your Pantheon which he much admired!" (J.J. Blomeyer, 27 July 1967).

Mr. Michael Harlin, Dharmasala: "I was completely overwhelmed by your thoughtful generosity when I received the volumes of your Pantheon. I shall treasure them greatly and always remember you when using them in the coming years. I am so happy as a little child with this wonderful set of your books, and can hardly express my thanks in a way suited to your warm gesture" (2 June 1974).

Marco Pallis, London "This is to thank you and your revered father for the most generous and acceptable gift of the new book on the Tibetan pantheon. To me this will be of the utmost use, for there is nothing like it extant elsewhere. Its completeness and accuracy make of the book a document of traditional lore and art of the first importance.

"The Himalayas, too, I long to see again, for here one lives far from Nature: once one has known the Mother under Her virgin aspect, one longs to be close to her, for there is no remedy for the soul like to that one. Naturally, for myself, the frontier regions are all overcast with sorrow for Tibet. They are like a perimeter without a centre. It bodes ill for the modern world that this should have happened. But the end of it is not yet" (27 Jan 1962).

"Only this morning I saw one of the maṇḍalas which you had sent to Dr. Wylie, one of my colleagues. You certainly *do* provide scholars the world over with valuable information which without you they would be unlikely to obtain." Edward Conze, Far Eastern and Russian Institute, University of Washington, Seattle, Washington, USA (28 Mar 1966).

"You yourself appear to be doing work of the utmost interest and I think it must be fascinating to have so much material for identifying paintings and sculptures which will certainly lead to a deeper knowledge of Buddhist art. It is remarkable what a great output of literary activity these Ācāryas of old were able to achieve, a challenge to us the 'Later Men'. Dr. I.B. Horner, The Pali Text Society, London (23 July 1966).

"I received your kind letter of 16.08.66 and the volumes 4, 5, 7, 8, 9, 10, 11, 12 of the Tibetan-Sanskrit Dictionary and I wish to express with all my heart my grateful thanks for the same. It is an astonishing and precious work, unique in including illustrations from iconographic manuals and certainly a must for every scholar interested in Buddhism. Therefore I will write a descriptive note in the *Kairos*. May I ask you to favour me with your photo for my desk?" Prof. Siegbert Hummel, Plohn Sachsen, Germany (19 Sep 1966).

Mr. Julian Fortnum of Northbridge (Australia): "I wish to express to you my gratitude for your labour in the Pantheon preparation and my deepest respect for your ability to be able to do such work" (1975).

Dr. Rudolf Kaschewsky of the Central Asian Seminar of the Bonn University: "Your famous Pantheon remains an extremely valuable source for all who are concerned with Lamaist iconography. We are preparing some German translations of Tantric texts the iconographical details of which we have luckily found in your Pantheon. As we should like to publish the illustration together with the text we humbly ask you for your permission". Permission was granted for the reproduction of the desired plates.

In 1986 Rinsen Book Co of Kyoto brought out a compact edition of the *New Tibeto-Mongol Pantheon* under a new title: *Buddhist Iconography of Tibet*, excluding parts 10–11 (360 Arhats from a Chinese monastery), and parts 12–15 (maṇḍalas). All the icons were numbered seriatim (1–2503), with a comprehensive index of Sanskrit, English, Tibetan and Mongolian names, a postface in Japanese by Yoritomi Motohiro and a Japanese index of names by Noguchi Katsunari. Its Indian edition was published in 1991 as no.342 of the Śatapiṭaka Series, minus the Japanese indices. The complete text of the catalogue of the printery (*par.khaṅ*) of La.stod Śel.dkar.rdzoṅ (45 folios) was added. It is of crucial value in providing the Tibetan classification of the deities.

In 1960 I reproduced the 300 Icons of Lcaṅ.skya Qutuγtu Lalitavajra (1717–1786) the Imperial Preceptor of Ch'ien-lung on two large charts for Tibetan refugees and also sent them to all the Tibetanists across the globe. The Sanskrit names were given for all the icons and that made them useful to historians of art in general. Geza Bethlenfalvy reviewed it in the *Acta Orientalia Hungarica* 1965:18.392–395:

"An interesting and useful work has been published by Dr. Lokesh Chandra who has great merits in editing the series Śatapiṭaka. His new contribution consists of three pages only. The material itself is contained in two 80cm×100cm folded sheets of paper, each displaying 50 pictures of a 18cm×7cm pothi-plate. On the pothi-plates there are three Buddhist gods, altogether 300, with their Tibetan and Sanskrit names.

"Needless to say, such collections of pictures and names are of great importance for iconographic research, for the identification of a work of art, the understanding and identification of pictures and names that can be found everywhere in Buddhistic works. Whoever has undertaken such a task cannot but welcome the publication of this work.

"The more so since this work has for a long time played an important role in the iconographic research together with the famous companion piece, the collection of 500 gods (cf. RaghuVira and Lokesh Chandra, *A New Tibeto-Mongol Pantheon*, Śatapiṭaka vol.21, Delhi 1963)."

Prof. Herbert von Guenther, University of Saskatchewan, Saskatoon, Canada: "Many thanks for the "three hundred gods" and the good wishes for the Indian New Year. I sincerely hope that this year will not be too troublesome for India and that you personally will be able to continue the work you have started. Sometimes one has the feeling of working against time. So much is doomed and will be lost. Therefore your work is all the more valuable. Here I can gradually build up an interest in Indian culture" (12 May 1965).

Wesley E. Needham, Yale University Library, New Haven Conn. wrote on 10 June 1965: "I have recently received from you Tibetological material of great value to me. Your reprint of the iconographical folios of *The Three Hundred Gods* is a contribution of great value to all who work in the field of Tibetan Buddhism. *The Contents of Two Classical Hippological Treatises* contains material so rare that prior to your reprinting, I had never seen a single reference to its existence. Many thanks for your kindness.

"I have some sad news for you. Possibly you may not know that the Incarnate Lama, Dilowa Hutukhtu died recently at the age of 82. He and the late Panchen Lama Blo.bzaṅ.chos.kyi.ñi.ma were born in 1883. He revered the Panchen Lama as one of his chief teachers. The Dilowa Rinpoche was my second tutor in Tibetan literature, a very great Tibetan scholar and a rare teacher. Enclosed for you is a news clipping about him.

"I am planning to visit India next October for 5 weeks, and look forward with great pleasure to my First meeting with you. The work and many contributions of the International Academy of Indian Culture are now famous the world over. I shall be keenly interested to have you guide me through the Academy."

Prof. J.E. van Lohuizen-de Leeuw, University of Amsterdam: "Last year you were so kind to send me a copy of the "Three Hundred Gods"; 2nd edition (printed in red). I wonder whether you still have a spare copy for me as I would like to have one in my personal library. The copy which you sent us last year has been pasted up carefully and has been included in the library of our Institute" (7 Apr 1970).

Ven. Lama Anagarika Govinda, P.O. Dinapani, Dist. Almora wrote on 31 July 1970: "Thank you very much for your kind letter of July 23 and especially for the beautiful illustrations of 300 Tantric divinities of Tibet, which will be of great value for my iconographical studies. I very much appreciate your kindness to send me this excellent and useful publication of yours.

"I also greatly admired the *Maṇḍalas of the Tantra-samuccaya* published by you, and I should have very much liked to buy a copy of it. What a pity that it is out of print! It would be a wonderful task to publish also the Tibetan texts of the sādhanas in which these Maṇḍalas are fully described with their colours, mantras, dhāraṇīs, etc. But I realize that this would be a gigantic work, which only few people would be able to appreciate." The Tantra-samuccaya (Rgyud.sde.kun.btus) was published later on in 32 volumes by the Tibetans.

I published several deities in large size (20×30inches) as greetings for New Years to evoke interest in the transcendent world of the Land of Snows. Jessica Feingold, Conference on Science, Philosophy and Religion, New York: "I cherish the various prints from your collection which you and Mrs. Chandra have generously given me. And none more than the beautiful set of Buddhist hands which has just arrived. Everyone here is enchanted with it, and I must guard it carefully to keep it. Some day, if you ever have the time, I'd very much like to know the source of the exquisite drawings. Perhaps we will be able to talk about that face to face—I do hope so, wherever or whenever that might be" (24 Dec 1970).

Prof. J.E. van Lohuizen-de Leeuw, Institute for South Asian Archaeology, University of Amsterdam: "Thank you so much for the magnificent picture of Brahmā which you sent us recently. I intend to take it to a framer to see whether he can put it on hard board for us so that we can hang it up in our new premises. The Institute is moving to the new building in August and Brahmā will look splendid on the wall of one of our 15 rooms there" (10 May 1971). She wrote on

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1 Jan 1972: "Some time ago you were so kind to send me the Introduction of two new publications of your Academy, both of which I read with great interest. I wonder whether you could send me a second copy of the introduction to Kongtrul's Encyclopaedia. I was thrilled with pages 37–52 dealing with a lot of information regarding Tibetan painting. How excellent that you published this! The lovely Tibetan drawings which you sent me have been pasted up on hardboard and are hanging in the corridor on the main floor. They look beautiful."

Dr. Franciszek Stolot, Vice-Director, Muzeum Narodowe w Krakowie, Kraków (Poland) on 30 Jan 1975: "Thank you very much for kindly sending us the Quinkaya gift. All diagrams and iconographical designs are of great interest and help our study of Indian and Tibetan Buddhist art in our collections. Most problems of Lamaistic iconography are very difficult to solve without such detailed designs."

Kazini of Chakhung, Gangtok, Sikkim: "Your delightful New Year greetings, accompanied by the lovely drawing, delighted me, and Kazi Saheb also. I trust you received our card, and we wish you a wonderful year full of achievement.

"All the drawings you have given me, I have had framed and placed in the dining-room where they are very much admired.....so much so that the wife of a senior officer has begged me to write to you as she wants to have a set exactly like mine!!

"I am looking forward to visiting the International Academy on my next visit to New Delhi, and also to have the immense pleasure of meeting you again" (14 Feb 1977).

President Jeane L. Dixon, Washington DC: "Thank you, on behalf of Professor Dr. Lokesh Chandra, Director International Academy of Indian Culture, for sending me the fascinating sku.brñan brgya.phrag.gsum and sku.brñan sum.brgya. I shall look forward to meditating on this mysterious pantheon.

"Too, the drawings are so unique that I plan to have them framed so all can see ... and study ... them. Professor Chandra's name will appear as the donor of these fine drawings" (1 Mar 1970).

Bless you,

and appreciation!

Jeane

Jeane Dixon

Buddha of Medicine in Tibetan Art. Mr. Amano Mark Tracy took photographs of Bhaiṣajyaguru and other deities from xylographs in the collection of the Academy. He was writing a book on the iconography of medical deities.

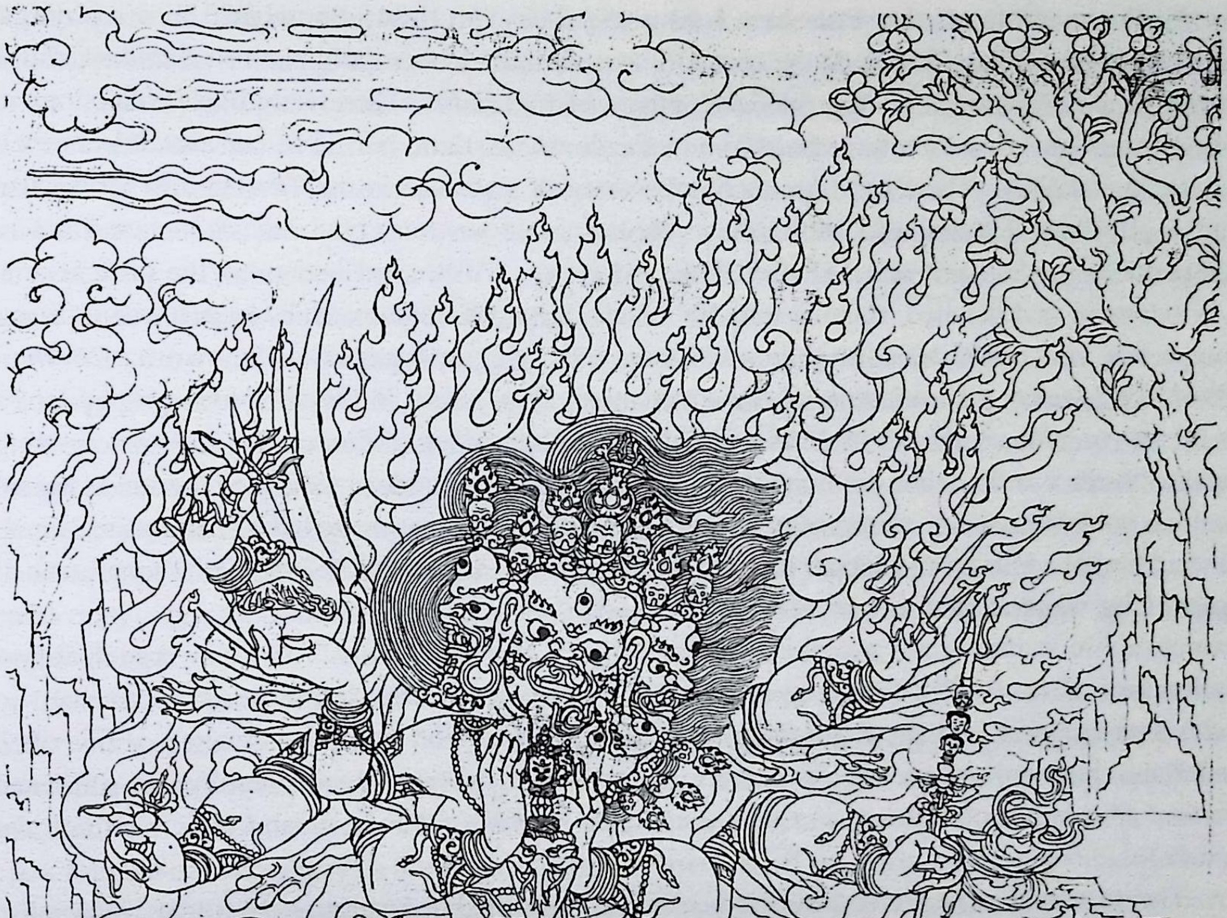
From time to time I reproduced **large-size sketches** of Buddhist deities to commemorate notable events, e.g.

1. Hevajra with His retinue, an exquisite woodcut from Derge. 18×22 inches.
2. Illustrations of the surgical instruments of Tibet, as mentioned in the 22nd chapter of the Bśad.rgyud or the second section of the Gyushi, a fundamental medical text of the Lamaist world. 22×36 inches.

3–10. Hypostases of Padmasambhava. It is a set of eight woodcuts which originates from Derge in the Kham province of Eastern Tibet. The Tibetans adore him as the Guru Rimpoche or the Precious Preceptor, emanation of Amitābha's spirit, one who spent many years meditating and attaining power to work miracles which enabled him to rule over the forces operating in the cosmos. 18×23 inches.

11, 12. Apsaras or the flying Goddesses of Space. The sensuous tenderness of the body, the delicate flowing lines of drapery, garments vibrating with the rhythm of space—mirror the vigorous culture of Serindia. Bearing in their hands trays of fruit and flowers, arrested as it were in their stately flight for a moment, they seem to bid the onlooker to accompany them into worlds of luminous beauty. 22×30 inches.

13. Mudrās or 12 basic hand-postures on a large format of 22×30 inches. They include the mudrās of granting fearlessness, intellective argumentation, meditation, the Eternal and Supreme Vajra, etc.
14. Brahmā, the Immense Being, the personified form of Immensity (*brahman*), representing the boundless void in which spaces and time originate. It follows a woodcut from Kham province in Eastern Tibet.
15. Gaṇeśa from Kham, the eastern province of Tibet. This Four-Armed White Gaṇeśa was envisioned by Lord Tsoṅkhapa, as recorded by the Panchen Lama Phyogs.las.rnam.rgyal (1781–1852) in the meditation manual Rin.lhan. The manifestation of divinity which our senses can perceive can be expressed in terms of category. All that can be counted or comprehended is a category, *gaṇa*. Category is the fundamental element of existence. Lording over these categories is Gaṇeśa, the Cosmic Person. 22×30 inches.
16. Sarasvatī. This woodcut originates from the Kham province of Tibet. Its full Tibetan name is: Dbyaṅs.can.ma dkar.mo phyag.bzhi.ma, that is, the Four-armed White Sarasvatī (in Sanskrit *Caturbhujā Śuklā Sarasvatī*). Saras-vatī is the Flowing-One, the goddess of eloquence, of wisdom, mother of speech expressing herself in creative action. She is the transcendent word, the power and grace of Brahmā the Immense Being, with the lyrical *vīṇā* and flaming sword in her hands. 22×30 inches.
17. Life of Lord Buddha, with the genealogy of the Śākya family and the story of Śroṇakoṭiviṁśa. 23×36 inches.
18. Padmasambhava with his Consort. 11×18 inches.



Vajrakīlaka to pin down evil forces.

Sādhana-mālā of the Panchen Lama (Śp.210–11, 1974) Bstan.paḥi.ñi.ma.phyogs.las.rnam.rgyal (1781–1852?). Only one Sādhana-mālā had been published in Sanskrit and it became a major factor in tracing the development of Indian Art. There were other collections of this type in Sanskrit which have been lost in the course of time, but some are available in their Tibetan translations. There are four such collections of sādhanas in the Tibetan and Mongolian Tanjur. Further, Tibetan and Mongolian scholars have written extensive sādhana-mālā's to complement the Sanskrit texts. One of these indigenous Tibetan collections is the present one. It is extensive and detailed, running into 1041 and 951 pages. It gains added importance in being completely illustrated by Mongolian artists in the xylograph popularly known as *Rin.lhan* (500 Icons). It puts the immensity of the apparent amorphousness of Buddhist iconography into a well-knit structure, inspiring its lines with life. The philosophic milieu of the sādhanas running parallel to the iconic delineations is of import for the deeper understanding of the meditational contexts which gave rise to the scintillating world of Vajrayāna art in India, Indonesia, Nepal, Tibet, Mongolia, China and Japan. It is the first important instance of its kind and a long-awaited opportunity when an ancient pantheon can be studied in its original sādhana-setting. Three other iconographic manuals are also known: the "Three Hundred Icons" of Lcaṅ.skya Qutuγtu Lalitavajra, "Chu Fo P'u-sa Sheng Hsiang Tsan" containing 360 divinities again ascribed to Lcaṅ.skya Qutuγtu, and the Pao.hsiang Lou pantheon with 766 preserved images or inscribed pedestals—but we have no original text for them. The correlation of iconography and ritual can lead up to a better comprehension of the complex details of the icons and their meditational contexts.

The edition was welcomed by Prof. J.W. de Jong of the Australian National University, Canberra: "Thank you very much for sending me a copy of the Rin.lhan Sādhana-mālā. I am very glad to see that this text has been so carefully edited and it will be extremely useful for iconographical purposes" (23 June 1970).

Prof. Dr. Klaus Sagaster, Seminar für Sprach und Kulturwissenschaft Zentralasiens, University of Bonn (Germany) wrote: "In the meantime I got your edition of the first part of the Rin.lhan. Thank you very much for this valuable publication which is most important indeed for the study of Tibetan iconography" (7 Sep 1970).

Prof. L. Mäll, Tartu (Estonia): "Many thanks for your letter of January, 1975 and the books *Sādhana-mālā of the Panchen Lama* (Parts 1 & 2) and *The Collected Works of Longdol Lama* which have reached me only recently. I admire the great work that is done by you to make Tibetan heritage available to the scholars. If you could send us more publications, I would be glad to receive them" (17 July 1975).

Buddhist Tales of Kashmir in Tibetan Woodcuts by Dr. Mrs. Sharada Rani (Śp.232, 1972). Among the poetic epitomes of Kṣemendra, the Avadāna-kalpalatā occupies a special place. It has been a source of inspiration to Tibetan and Mongolian literary masters and it has moulded their kāvya diction. Kṣemendra wrote the Avadāna-kalpalatā in 1052 AC at the instance of his

Buddhist friend Nakka, and with the cooperation of scholar Vīryabhadra. When the light of Buddhism and its artistic glories were flickering out in Kashmir, Kṣemendra set himself to capture the moral purity, enlightenment and beauty of the fading cloister walls in the varied flow of meters in the Avadāna-kalpalatā as his son Somendra says in the 108th chapter: "Gone are the monasteries in the flow of time whose cloisters were painted with charming murals of Buddhist avadānas in golden hues and which held the eyes in rapture. My father has collected these edifying tales, painted them in variegated hues of the poetic art, and it has verily become a magnificent and sanctifying vihāra which transcends oblivion even by time".

While the Avadāna-kalpalatā served as a prime model for Tibetan literateurs who were following the rhetoric styles of India, it also provided avadāna narratives for painting the walls of the monasteries as required by the Vinaya. In the first half of the 18th century, Gyur.med.ye.śes. rtse.brtan, caused the entire series of the avadānas of Kṣemendra to be cut on 30 wooden blocks at the printery of the Narthang monastery, with a central thaṅka (*gtso.thaṅ*): thus constituting a set of 31 woodcuts. These Narthang woodcuts spread far and wide in the Lamaist world so that painters could copy these ready-made models and display their ingenuity in putting colours in pleasing combinations.

Somendra the son of Kṣemendra has, in the preamble to his 108th avadāna, conceived of the work of his father in the imagery of the artist's brush illuminating a holy convent. The structures, murals and images of the great Kashmiri convents are lost, but their agony of the void has been pressed into the folios of the gigantic manuscript that the Avadāna-kalpalatā is. It has found a new epiphany in the work of Tibetan artists in all the purity of faith and faithfulness to the spirit of Kṣemendra as voiced by his gifted son Somendra. That the eternal may once again be irradiated in the present, when the soul of Tibet is silenced, the authoress Dr. Sharada Rani has reproduced herein the Narthang woodcuts of Kṣemendra's versified avadāna tales culled from diverse sources, which have furnished a guide to Lamaist artists for the last two centuries, to inculcate the pāramitā perfections as a preparation to supreme Enlightenment. To paint is to evoke. So here is a streaming flow of lines to germinate in inner spaces and silence.

This mahākāvya was written by the great Kashmiri author Kṣemendra, on the model of avadāna texts like the Divyāvadāna, Aśokāvadānamālā, etc. His son Somendra wrote the last chapter to reach the sacred number of 108. It was translated into Tibetan by the Śoṅ lotsava during the Sa.skya.pa heyday and it exerted a great influence on Tibetan poetical works as an unsurpassed mahākāvya. It was revised and incorporated into the canonical collection of the Tanjur by order of the Fifth Dalai Lama. It was represented in the murals of Tibet, as its diffusion was ever enhanced by these 31 woodcuts which the painters could copy and put in colours. The woodcuts have been identified and narrated.

Dr. B.C. Olschak, Director, Institute for Buddhist Psychology and Central Asian Studies, Zürich wrote: "Today, the postman delivered a gigantic book-parcel with Indian stamps. How can I thank you? How wonderful to receive this de luxe publication for my library. It is a real miracle

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among all Buddhist publications. From all my heart I congratulate you, Sharada Rani, for all your successful efforts! May this glorious publication bring Luck and Happiness to you and your family! It is a most auspicious present for me and I am longing for nothing else, than to be able to exhibit the beautiful plates, together with all your other marvellous publications, in a big hall dedicated to Sharada Rani and Lokesh Chandra, the great Indian promoters of Buddhist Thought and Art! Only a few people will be able to realize all your labours and efforts which are hidden behind the screen of every day life...But seeing the great success, one should never forget about the greatest exertions which made it possible. I, indeed, do admire you!" (1977).

The Iconography of the Derge Kanjur and Tanjur (Śp.241, 1978). The Tibetan Buddhist Canon comprising the Kanjur and Tanjur, occupies the foremost position in the literature of Tibet. The only aspect of these unique collections, which has not enjoyed, apart from solitary exceptions, systematic attention or formed the subject of independent study is the illustrations accompanying them and the captions below them.

The purpose of this work is to present by means of reproductions of the originals precisely the illustration component of the Tibetan Kanjur and Tanjur and to enable all students of Tibetan art to carry out detailed research and valuation of these illustrations in the wider context of Tibetan Buddhist art from the aspect of their contents and form, as well as from the aspect of the influences which this specific artistic work had on similar models in neighbouring India, Tibet and Nepal.

Buddhism has been a living and constantly developing force, keenly alive to the immensity of ideas in the vastness of time, ever inviting us to come out of ourselves into expanding Consciousness. A dynamic path, seeing life flowing by in multiplicity of the phenomenology of yāna, it has surged forth in symbols and forms as innumerable as the sands of sacred Gaṅgā, dislodging all efforts at delimiting them in the narrow confines of iconographic analyses. Our knowledge of the Buddhist pantheon keeps receding into the unknown, that tempts us to the light that keeps vigil on the far horizon, deep in history. Every light that we try to shed, is but a flicker of the vast ungrasped illumination. The more we come to the icono-analysis of Buddhism, the greater is the creeping feeling of the darkness of our undefined and dateless ignorance, inching towards a better knowledge of Buddhist iconography with ceremonious slowness.

Explorations into the unchartered and seemingly expanding frontiers of Buddhist iconography will always allure adventurous minds to undertake the long journey that lies ahead before we are in a position to define the rich morphology of Buddhist images in a determinative manner. One of such intrepid explorers is Prof. Joseph Kolmaš who presents, in this volume, an impressive array of woodprinted sketches of Buddhas and bodhisattvas in their serenity, gods and goddesses in their charm, teachers and historic personages blazing the trail across the corridors of time—all of them as they appear in 316 volumes of the Tibetan Canon of Buddhism xylographed at Derge. They open up a new avenue of research. Prof. Kolmaš has done all to pave the way to a precise interpretation

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of this series in the general family of Buddhist art. Conscious of their distinctive value, he has applied scientific acumen and meticulous care to this untouched concatenation of illustrations strikingly new for historians of art. May be that they represent an established tradition or even original ideas of the redactor of the Derge Kanjur, the great Situ Paṇchen to honour celebrated Indian masters of eminence, like the lexicographer Amarasiṁha, or Subhūticandra the commentator on his Amarakośa (vol.299 fol.126v). There are some hundred illustrations in this pantheon which are not to be seen in other published Tibetan pantheons.

It has 648 illustrations from the Derge edition. The illustrations are of the same size as the originals and have been photographed by a specialist Mr. Frantisek Petivoky. Derge was a first rate center of spiritual life and learning from the 18th century. It was renowned for the skill of its carvers, artists and printers. The carving of the Derge Canon began in 1729 and was completed by 1744. This rich pantheon pictures Buddhas, Bodhisattvas, Tantric deities, Arhats or Apostles, great gurus, outstanding figures in Indian and Tibetan history as well as Buddhist philosophers and masters. It helps us to enlarge the horizons of the iconographic analysis of Buddhism. The versified legends under each illustration have been deciphered, and the historic content of the Derge Canon has been clarified. It provides a new and rich source for historians of Buddhist art and will be an impressive aid to identify the deities on painted scrolls. As the world comes to admire and appreciate the eloquent art heritage of Tibet, this basic work will be of interest to students and amateurs of the rich patrimony of the sacred art of Tibet, Mongolia, Kalmykia, Buryatia, Bhutan and of other Lamaist regions.

A work implicit with meaning for India and many other countries, it is bound to leave a deep and lasting impression on the minds of Asia as the dedication of Czech scholarship to unravel the forgotten galleries of our aesthetic metaphors. It is a timeless toil that will survive all exigencies and circumstances and transcend into the web of abiding international understanding ennobled by a true encounter of the East and West. The base for this work was the complete copy of the Derge edition of the Kanjur and the Tanjur housed in the library of the Oriental Institute of the Academy of Sciences in Prague which it acquired through purchase from Derge in 1958.

Under the Indo-Czech Cultural Exchange Programme, Prof. Josef Kolmaš arrived in New Delhi in January 1978 as a guest of the University Grants Commission. He was a Senior Research Fellow in the Department of Far East, Oriental Institute of the Czechoslovak Academy of Sciences, Prague. He specialised in Chinese philology and history, Tibetan language and literature, history of Sino-Tibetan relations at Prague and Peking. During a stay of two months at the Academy, he completed the work and left India on 10 May 1978.

Dr. Helmut Eimer of Bonn reviewed it in the *Archiv Orientalni* of Prague. He ends the two-page long review with: "Als Material-sammlung wird ein jeder Benutzer die Veröffentlichung von *The Iconography* begrüseen, zumal auch die Einleitung die wichtigen Daten über den Derge-Kanon übersichtlich darbietet. Die Zusammenarbeit zwischen der Tschechoslowakischen Akademie der Wissenschaften, Prag, und der International Academy of Indian Culture, New

Delhi, hat eine Grundlage für weitere fruchtbare Arbeiten geschaffen, für die dem Herausgeber, Josef Kolmaš, und dem Präsidenten der letztgenannten Institution, Herrn Prof. Lokesh Chandra, Dank gesagt werden soll."

Indo-Tibetica by Giuseppe Tucci (Śp.347–353, 1988–89). The profundity and the inner vision from which the stupas and monasteries evolved can be visualised from the fundamental studies of Prof. Giuseppe Tucci in the four volumes of the *Indo-Tibetica* which he began in 1932, with vol.I on the stūpa and *sañcaka*, or *mchod.rten* and *tsha.tsha* in Tibetan. As the work appeared in Italian, few scholars could benefit by the crucial results of Tucci's investigations and perceptions. Moreover, Indologists hardly ever approached it, as Tibetan art was no concern of theirs. As Tucci used the Tibetan terms *mchod.rten* and *tsha.tsha*, the topic became even more alien and far-fetched to scholars of Indian art. *Mchod.rten* is a stupa and *tsha.tsha* is a votive offering. *Tsha.tsha* are of two kinds: one stamped with a seal (Hindi *ṭhappā*) on a piece of clay in a two-dimensional representation, and the second kind are three-dimensional mouldings in the round from a mould, which is termed a *s̃ā̃cā* in Hindi, *sañca*[*ka*] in Sanskrit, from which is derived the Tibetan term *tsha.tsha*. The work of Tucci is basic to an understanding of the function of the stupa, its architecture and the significance of its various parts, and its symbolism in general. Tucci's translation of classical Sanskrit works on the architectonics of the stupa, like the text of Sahajavilāsa which is preserved only in a Tibetan translation, make this book a must for every student of Indian art. The present English translation is close to the Italian original. Sanskrit equivalents of Tibetan terms have been used throughout to make it accessible to a wider audience, e.g. stupa (*mchod-rten*).

Vol.II. *Rin.chen.bzaṅ.po and the Renaissance of Buddhism in Tibet Around the Millenium.* Rin.chen.bzaṅ.po is one of the most important figures in the history of Tibetan Buddhism. In recalling his person, his travels, and his works we can re-live that spiritual atmosphere and that historic moment to which he belonged. In illuminating the events in which he took part or which happened around him, it will be possible to clarify several points that are still obscure in the history of Western Tibet, and in general, the role that he played in the rebirth of Buddhism in the plateaux of the Himalayas. The book is a record of the second spread of Buddhism in the Tibetan regions after its persecution in 901 AC, and the fundamental role of Rin.chen.bzaṅ.po as a pilgrim scholar to India, as a master translator of Sanskrit texts into Tibetan, as a builder of temples, his collaborators, and the school that grew around him.

Vol. III.1. *Monasteries of Spiti and Kunavar* (Himachal Pradesh). It describes the Himalayan monasteries of Tabo, Lhalung, Chang (Upper Kunavar) and Nako, identifies the maṇḍalas painted on their walls and the statues enshrined therein, and their symbolism. The Main Hall (Gtsug.lag.khaṅ), the Golden Hall (Gser.khaṅ), the Maṇḍala Hall (Ḍkyil.khaṅ) of Tabo have been described in great detail. The Main Hall represents the maṇḍala of Vairocana in three-dimensional clay statues. The early manuscripts in the library of Tabo have been listed, besides two rare Kashmiri sculptures. The Bardo maṇḍala at the Chang monastery commands the special attention of Prof. Tucci. This work is a basis for further field exploration as well as table research on the murals and sculptures, manuscripts and xylographs in the ancient territories of Guge.

Vol.III.2. *The Temples of Western Tibet and their Artistic Symbolism: Tsaparang.* It is dedicated to the six temples of Tsaparang: viz. temples of Śaṁvara and of Vajrabhairava, White Temple, Red Temple, Temple of the Prefect, and the Lo.thaṅ dgon.pa. These temples are unique examples of early Tibetan mural paintings as well as sculptures, all direct derivations from Indian traditions, and some of them even from the brush of Indian masters. In the feminine deities frescoed on the walls we can discern the continuation of the tradition of Indian miniatures. Professor Tucci speaks at length about the importance of the art of these temples. He discusses the evident traces of Indian inspiration in the accuracy of execution, the delicacy of drawing, chairoscuro effects, figures in profile rather than in frontal aspects, and so on. The art of Tsaparang has unique importance for the last phase of Buddhist art in India, especially in its Kashmiri idiom. He deals at length with the iconography and symbolism of Śaṁvara, his maṇḍala along with its ḍākinīs and aṣṭa-śmaśāna. The maṇḍala of Vajrabhairava, various maṇḍalas of Vairocana, Tārā, Vajrapāṇi and Guhyasamāja are also detailed.

I have dealt with problems left open by Tucci, like the role of photism in the developments from Amitābha to Mahāvairocana, and the transformation from the orgiastic Akṣobhya cults to yab.yum mahāyoga deities, dichotomy of square and circle in the maṇḍala, various classifications of the forms of Tārā and so on.

Vol.IV. *Gyantse and its Monasteries* is a major breakthrough for the history of the Sa.skya period of Tibet, the art treasures of the Gyantse region, and the evolution of a distinctive Tibetan style from the multiple strands of Indian iconographic elements, Chinese tendencies in larger compositions, and the Khotanese manner in statuary.

So far it had been held that Buddhism went to Tibet through Nepal and Kashmir, but this volume points out how it also traversed the Sikkim-Gyantse way. It details the historical monasteries on the road to and in the city of Gyantse, which are of unique value for the development of the Tibetan visual arts. The small temple of Bsam.grub lha.khaṅ near Phari has frescoes of the 15th century and a statue of Avalokiteśvara and two book covers of possible Indian origin. The extraordinary flourishing of art was due to the enlightened patronage of the Sa.skya.pas during the long tenure of their power. The princes of Zhalu and Gyantse followed their example. Chinese influences came to be felt during the hegemony of the Sa.skyas who maintained cultural and political relations with China for two centuries.

The volume reviews the disappearance of ancient historical records because of the suppression of all rivals by the emerging Gelukpa sect. The Myaṅ.chuṅ chronicles and the Eulogy of Nenying monastery, which have escaped, are unique sources for the history of the artistic heritage of the region. Along with them, historical geography, the chronologies of the Sa.skya abbots and of the princes of Zhalu and of Gyantse, and their relations with the Mongol court are discussed.

The monastery of Kyangphu at Samada was founded in the 11th century, and was restored in the 14th under the Sa.skya.pas. It has statues and stupas of Indian origin. Its surviving murals betray Central Asian style. Several maṇḍalas of Vairocana from different tantras are dealt with.

The Gyani monastery in the Salu village has capitals of the 14th century. The monastery at Iwang was constructed before the arrival of Śākyaśrī the Great Pandit of Kashmir in the 13th century. An inscription on its mural says that it was painted in Indian style. Another inscription points out that Amitāyus was done in the Khotanese way. The ancient monasteries of Shonang and Nenying have been restored and repainted, though at Nenying splendid fragments of the best epoch of Indo-Nepalese art survive.

The superb monastery of Gyantse is described in all scientific details for the first time in this book. The most outstanding monument of the region is the Kumbum of Gyantse, also known as Dpal.ḥkhor chos.sde, important both for its architecture and for its paintings. It is a gigantic complex of several maṇḍalas, a veritable *summa* of Tantric revelations. The inscriptions name its painters and sculptors: unique in the history of Tibetan art. They give summary descriptions of the frescoes which serve as remarkable iconographic guides. The paintings can be dated to a well-determined period, namely the 15th century, when an independent idiom of Tibetan art developed.

Part IV.1 details the iconography of the Kumbum which is an architectonic maṇḍala, where progressive ascension from one floor to the other corresponds to ascension from a lesser order of Tantras to ever higher ones. The 73 major temples and minor chapels on its four floors and dome are described at length. An astounding number of 27,529 deities are represented in the Kumbum. This book is a mine of information and perceptions of the great master Giuseppe Tucci, and invites further researches on the vast Tantric iconography and its symbolism detailed herein. **Part IV.2** gives the text and translation of the inscriptions in the temples and chapels of the various monasteries. **Part IV.3** illustrates the mural paintings in them. The description of the monasteries of Ñaṅ stod, Ñaṅ smad, Gyantse, Samada, Salu, Iwang, Shonang, Gnas.rñiṅ and Kumbum shows the penetration of Buddhism from Kashmir and Nepal into Tibet, which bequeathed a great splendour of art of first rank importance for the formation and evolution of the thought and cult, architecture and painting of Lamaism.

Lalitavajra's Manual of Buddhist Iconography (Śp.379, 1994) of 300 Icons has been edited by Dr. Mrs. Sushama Lohia, of Irvine, California. She studied Tibetan and Mongolian Buddhism at the Seminar for the Languages and Cultures of Central Asia at the Bonn University, under the famous Mongolist Prof. Walther Heissig for five years and completed her PhD at Bonn in 1964. She translated and annotated the *Гučin qoyar modun kümün-ü üliger* in its Mongol version of 1746 (1686), with a long introduction (publ. Otto Harrassowitz, Wiesbaden).

Lalitavajra's manual is a fundamental contribution to the understanding of Buddhist iconography. It is one of the earliest pantheons by the famous Lcaṅ.skya Incarnate Rol.paḥi.rdo.rje or Lalitavajra who was the dominating Lamaist figure at the Manchu Court of Ch'ien-lung (1736–1795). Lalitavajra lived from 1717 to 1786 and so this pantheon has to be dated in the eighteenth century. The xylograph has his preface and illustrates three hundred masters and divinities.

This book reproduces the original xylograph along with the mantras, the sketches in Pander and in Grünwedel, with the text on opposite pages. The illustrations and their descriptions confront each other to facilitate comprehension. It adds a new source to the study of Buddhist iconography. The descriptions of the images, their classification, mantras for meditation, excursus on iconic attributes, the Tibetan, Sanskrit and Chinese names of every deity, and a comprehensive index help us to correct well known sources.

Tibetan Maṇḍalas by Prof. RaghuVira and Lokesh Chandra (Śp.383, 1995). They depict two major series of maṇḍalas: (i) of the Vajrāvalī, detailed in the Niṣpanna-yogāvalī, and (ii) of the Rgyud.sde kun.btus or Tantra-samuccaya.

The first series goes back to Abhayākaragupta who lived in the eleventh century at the Vikramaśilā University. He wrote a general manual of Tantric liturgy by the name of Vajrāvalī where he referred to 26 main maṇḍalas. They were later detailed by him in his Niṣpanna-yogāvalī in 26 chapters. The Tibetans venerate him as a saint of the first magnitude. The Blue Annals 2.1046 record that ācārya Abhaya was endowed with a mind free of illusions in regard to any of the systems of the Prajñāpāramitā or Tantra, from the lesser sciences (*rig.gnas phra.mo*) to the Anuttara-yoga Tantra. In the fifteenth century, Kun.dgaḥ.bzaṅ.po, the founder of the Ṅor monastery invited Nepalese artists to embellish its chapels. His biography mentions that he had Nepalese iconographists delineate the complete maṇḍalas of the Vajrāvalī supplemented by the three maṇḍalas described in the Kriyāsamuccaya of Darpaṇācārya, besides a number of other series of thaṅkas. The Vajrāvalī maṇḍalas have been painted on walls and canvasses for the last eight centuries. In the present volume the 26 maṇḍalas are illustrated and identified. Their variations are also delineated. They are followed by eight more maṇḍalas which are prevalent in Tibet. They were printed in Beijing in 1938 when the Panchen Lama Blo.bzaṅ.thub.bstan.chos.kyi.ñi.ma conducted ceremonies. These Beijing maṇḍalas have been reproduced in this volume for the first time.

The second series of maṇḍalas pertaining to the Rgyud.sde kun.btus begins on page 115 and comprise 132 maṇḍalas. It is classified as follows:

	No. of thaṅkas
Kriyā tantras (*bya rgyud*)	19
Caryā tantras (*spyod rgyud*)	2
Yoga tantras (*rnal ḥbyor rgyud*)	20
Anuttara (Yogi) tantras (*bla med pha rgyud*)	19
Anuttara (Yoginī) tantras (*bla med ma rgyud*)	37
Advaya tantras (*gñis med rgyud*)	19
The Āmnāta cycle (*gdams ṅag skor*)	14
Paryavasāna-kalyāṇa	2
	132

These line drawings of the maṇḍalas are unique materials for the study of Buddhist art in Tibet, China, Japan, India and Indonesia. They are the basis of sādhanā. The evocation of the Divine with liturgical instruments like the ghaṇṭā, vajra, etc. accompanied by mantras, dhāraṇīs, stotras, japas, dhyānas and bījas has been accomplished with the formantic aid of an image—a visible projection of the Spiritual. With the rise of esoteric Tantras came into being their maṇḍalas with their iconographic affluence and cosmic multiplicity. Initiation (*seka* or *abhiṣeka*) into the maṇḍala became the *summum* of the Tantric adept trying to identify himself with the Origin beyond time and space.

Transcendental Art of Tibet (Śp.385, 1996). It traces the evolution of the Buddhist pantheon in India and Tibet, characterises the morphology of outstanding divinities, and describes around seventy Tibetan thaṅka scrolls. It has three sections: theogony, theophany and scrolls.

The form is elemental in Buddhism. The icon is substantial nothingness, an impelling for philosophic imagination, the power of the creative worshipped in many locales, interfused with endless multiplication, inspired by the gloom of the forest, the darkness of the cavern, the flow of rivers and fountains, arborescent earth and luminous heaven. The tangled web of multiplicity of Buddhist divinities weave several strands in a many-coloured veil of mythology. Popular worship and exogenous influences become nuclei for new sutras to breathe attributes of awe and majesty to interpenetrate human life. The external form is the active symbolisation of the pure, substantive, infinite energy of the within. It is the psychology of horizons, the desire to flow into contemplation, and the energy to gallop into form, into iconography.

The earliest phase of Buddhist iconography is the representation of scenes from the life of Śākyamuni and his earlier incarnations (the Seven Buddhas), the subsequent history of the division of the relics and their further distribution by Aśoka. The early iconographic achievements can be viewed under three heads of the representation of:

(i) events centering around Lord Śākyamuni,

(ii) the eternalisation of Buddhism in the Jātakas,

(iii) and the internalisation of the prevalent cults of yakṣas into Buddhist caityas.

The reliefs at Bharhut and Sanchi represent the Jātakas, one of the early expressions of Buddhist art. They sought to convey to the new evolving Buddhist order that the Dharma of Śākyamuni is eternal, sanātana, rooted in a remote time. Śākyamuni had lived hundreds of lives, before he became the Buddha. It was the Art of Eternalisation.

The section on theogony deals with the formative processes of eternalisation, interiorisation, apotheosis of concepts, naimittika divinities for specific purposes like health or wealth, groupings, representation of historical personages, phototropic and erototropic divinities of the Outer and Inner Tantras, assimilation of local deities: all this led to the continuing emergence and dissemination of new deities.

Buddhist deities became the divine imagination of forms and visualisations in the search of a beside and a beyond. Their materialisation into a scroll, a bas-relief, a sculpture in a templum rousing the inner being inducted the hierophant into the innermost mindscape. The book describes at length the visual characteristics and the envisioned symbols of the foremost Buddhist deities beginning with the Goddess of Eight Auspicious Emblems (Aṣṭa-maṅgala-devī), Śākyamuni and his sixteen apostles (Arhats), Maitreya, Amitābha, Vairocana, Kālacakra and others, the indigenous Dpal.ldan.Lha.mo, Red Tsiḥu, Begtse, Pehar, and great masters like Padmasambhava, Ma.gcig Lab.sgron.ma, Tsoṅkhapa and others. They provide an awareness that melts into light and dissolves into myself.

Iconography of the Thousand Buddhas (Śp.386, 1996). It records their names in Sanskrit, Tibetan, Manchu, Mongolian and Chinese, in original scripts from a pentaglot xylograph whose microfilm was brought from Beijing by Prof. RaghuVira in 1955, as well as in romanisation. These have been supplemented by Sanskrit names from a Khotanese scroll discovered by Sir Aurel Stein from the Tun-huang Caves. Prof. RaghuVira obtained the Tibetan drawings of the Thousand Buddhas in the Bhadrakalpika-sūtra xylographed at the Zhö printery below the Potala Palace at Lhasa. These drawings have been reproduced in the book for the first time. The recitation of a thousand names or epithets of a deity (*nāma-kīrtana*) is an ancient Indian tradition: an awareness of the perennial possibilities of the spiritual horizon. Here the illumined mind is thousand-folded into ever higher intuition of the infinity of the transcendent Universal. In India a special literary genre was devoted to the thousand names, or rather epithets, of a divinity. The thousand names of Viṣṇu are well known as the Viṣṇu-sahasra-nāma. The thousand epithets of the Buddha underwent an apotheosis as the Thousand Buddhas and they became a thousand pictures or a thousand icons, in variations of fives or sixes. The earliest mention of the Thousand Buddhas is in the Brahmajāla-sūtra which was translated into Chinese in 223–253 AC. They are mentioned in the Tathāgatācintya-guhya-nirdeśa translated by Dharmarakṣa in 280 AC, and also in the Lotus Sutra whose translator is also Dharmarakṣa (286 AC), in the Bhadrakalpika-sūtra, Gaṇḍavyūha of the Avataṁsaka rendered by Buddhabhadra in 422 AC. The introduction to the work gives a history of the important texts in Sanskrit, Chinese and Tibetan relating to the Thousand Buddhas. The vast complex of Tunhuang Caves was inspired by this concept which was elaborated in the Bhadrakalpika-sūtra. This sutra was translated into Chinese by the Yüeh-chih monk of Tun-huang Dharmarakṣa.

After the unification of North China, Northern Wei commenced the excavation of the Yün-kang caves in 460 AC under the supervision of the Administrator T'an-yao (c. 410–486 AC), for the benefit of the Imperial Household. The first to be excavated was cave 18 during the years 460–465. The main standing Buddha with its massive head is a powerful creation. Small niches with the Thousand Buddhas can be seen all over the caves, inside and outside. Likewise they play

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a central role in the earliest Japanese art: the Tamamushi shrine of 650 AC, the Hasedera bronze plaque of the seventh century and so on. The Borobudur (about 800 AC) has splendid statues of 504 Buddhas×2 (=1008). The Japanese emperors performed the festival of myriad Buddha names from 830 to 1467 AC. The introduction details the Thousand Buddhas in literature, in grottos, in imperial ceremonies, and discusses the variations in different traditions. It is the first work devoted to the Thousand Buddhas as central to Buddhist art.

Dictionary of Buddhist Iconography (Vols.1–15, 1999–2005, Śp.601–606, 608–616). It is an endeavour of half a century to identify, classify, describe and delineate the bewildering variation in Buddhist icons. It spans the last twenty centuries, and is a comparative study of unprecedented geographic variations, besides the ever-evolving visualisations of great masters who introduced extraordinary plurality of divine forms in the dhāraṇīs and sādhanas.

The multiple forms of a theonym arise in varying contexts. For example, Hevajra of the Hevajra-tantra holds crania in his hands, while the Hevajra of the Samputa-tantra has weapons. Both are subdivided into four each on the planes of kāya, vāk, citta and hṛdaya, with two, four, eight and sixteen arms. The Dictionary classifies several types of a deity and places each in its theogonic structure, specifies the earliest date of its occurrence (e.g. Amoghapāśa appears in Chinese in 587 AC), the earliest image, the direction in which it is placed in the specific quarter of the maṇḍala, its classification, colour, crown or hairdo, ferocious or serene appearance, number of eyes and heads, hair standing up and/or flaming, number of arms and attributes held in them, consort, lord of the family (*kuleśa*), and so on. The esoteric name, symbolic form (*samaya*), bīja (hierogram), mantra, mudrā and maṇḍala are given in this Dictionary for the first time and on an extensive scale. The Sanskrit, Chinese, Korean, Japanese, Tibetan, Mongolian, Manchu and other names are given under the main entry, as well as cross-referenced in their own alphabetic order.

The Dictionary details the characteristic attributes, chronology, and symbolism of a few thousand main and minor deities. It reflects the extraordinary cultural, literary, aesthetic and spiritual achievements of several nations of Asia over two millennia.

Mythology of Buddhism in Tibet and Mongolia (Śp.641, 2013). It is a translation of the German work *Mythologie des Buddhismus in Tibet und der Mongolei* by the great Buddhologist Albert Grünwedel (Leipzig, 1900). It has been translated into English by Dr. Mrs. Sushama Lohia who did her doctorate under the iconic Mongolist Prof. Walther Heissig. The book traces the development of the Buddhist pantheon in India, its dissemination to Tibet in the first period, Indian and Tibetan masters, and the conversion of the Mongols to the Gelukpa denomination who inherited the rich iconography of Lamaism. The major part is devoted to the iconics of the tutelary deities (*yi.dam*), Buddhas, Bodhisattvas, goddesses, ḍākinīs, Dharmapālas and local deities.

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Detailed end-notes are followed by an index. It is the first foundational work on Lamaist iconography of Tibet and Mongolia.

Niṣpanna-yogāvalī (Śp.647, 2015), Sanskrit and Tibetan texts with English translation by Lokesh Chandra and Nirmala Sharma. It has been a major source for the identification and symbolism of the maṇḍalas for the last sixty years. It was written by Abhayākaragupta who headed the great Vikramaśilā monastery. Born as a son of the King of Siṅgala, he was ordained in the Sarvāstivāda tradition, and studied the Tantras at Nalanda and Vikramaśilā. Vajrayoginī appeared to him and said: write an extensive ritual of maṇḍalas. He authored a trilogy of texts on the maṇḍalas. Among them this text elaborates the emanation (*utpanna-krama*) of the deities of 26 maṇḍalas, details their attributes, mantras and bījas for meditation. It specifies the sanctified space in which a maṇḍala is visualised, beginning with the complete sanctified area (*vajra-pañjara*) to the vajra-rampart, protective circle, Mount Sumeru, the trigon and the pavilion in which the maṇḍala emanates. The complete Sanskrit text has been corrected with the help of a Nepalese manuscript of 1200 AC, compared with the Tibetan text and translated into English for the first time. The Sanskrit text, its meticulous Tibetan rendering and English translation fill a long-felt need ever since B. Bhattacharyya's casual edition of the Sanskrit version appeared in 1949. It is a must for the history of Buddhist art, the living tradition of meditation on maṇḍalas, and philosophy of Esoteric Buddhism. The Sanskrit text in Devanagari is followed by the Tibetan version in Tibetan script to facilitate a comparative study. The English translation grants access to the wider circle of art historians.

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9. PHILOSOPHICAL LITERATURE OF TIBET

Buryat Annotations on the Lam.rim
Buddhist Philosophical Systems by Lcaṅ.skya Rol.paḥi.rdo.rje
Tantra and Popular Religion in Tibet
An Introduction to Buddhist Philosophy in India and Tibet
A Stairway Taken by the Lucid
The Man from Samyé: Longchenpa

Buryat Annotations on the Lam.rim (Śp.97, 1973). It is an exegesis of the system of the "Graduated Path" (*Lam.rim* in Tibetan) of Buddhist insight, experience and realisation introduced into Tibet by Atiśa Śrīdīpaṅkarajñāna in the 11th century. The work of Atiśa was restructured by Tsoṅkhapa in his *Lam.rim chen.mo* which is profoundly abstruse. It was commented upon by the First Panchen Lama (1567?–1662). The present work is a collection of notes by Śes.rab.rgya. mtsho of a Buryat monastery in 1908. The glosses in Mongolian add to the value of the xylograph. It was given to me by Bandido Hambo Lama at the Aginsky Monastery for being reproduced so that some day Buryat lamas can study the clear explanations of the Lam.rim. As he handed the xylograph, tears rolling down his bespectacled eyes said in silence: Dharma will live again.

Buddhist Philosophical Systems by Lcaṅ.skya Rol.paḥi.rdo.rje (Śp.233, 1977). The second Lcaṅ.skya qutuγtu Rol.paḥi.rdo.rje became interested in the vijñānavāda traditions of Chinese Buddhist schools, and he began this Siddhānta (*grub.mthaḥ*) with them. It was natural, as he was a close confidante of Emperor Ch'ien-lung (1735–1796) with whom he had studied. When he showed the vijnānavāda portion to Khri.chen Blo.bzaṅ.bstan.paḥi.ñi.ma, he was unprepared for the lavish praise. It became the starting point of the Grub.mthaḥ Śel.gyi.me.loṅ of Thuḥu.bkvan Blo.bzaṅ.chos.kyi.ñi.ma (1737–1802).

Tantra and Popular Religion in Tibet, ed. Geoffrey Samuel, Hamish Gregor, & Elizabeth Stutchbury (Śp.376, 1994). Prof. Geoffrey Samuel, Department of Sociology and Anthropology, University of Newcastle, New South Wales, Australia did a project on Tantra and everyday religion in Tibet, including the formal religious traditions and the so-called folk religion. Anthropological studies among the frontier Tibetan people in Ladakh and Nepal remains a picture still to be filled in. The project discusses the cult of 'discovered objects' (*gter.ma*), and an eyewitness account of a *gter.ma* discovery by Span Hanna. David Templeman shows how the tradition of Tantric siddhas was developed in Tibet. Toni Huber discusses the pilgrimage guides (*gnas.yig*). Geoffrey Samuel looks at the Tibetan epic as a source of information about popular religious attitudes. Ana Marko analyses the cham dance festival in Ladakh. Elisabeth Stutchbury studies the religious tradition of the Drukpa Kargyu in the Lahul region. John Draper reviews the relation between religion and power in Sherpa society.

An Introduction to Buddhist Philosophy in India and Tibet by Zahiruddin Ahmad (Śp.618, 2007). An indepth study of Buddhist philosophical schools from the Abhidhamma in Pali down to the present Dalai Lama XIV. The first part pertains to India: Theravāda (ch.1), Sarvāstivāda (2), the prāsaṅgika Madhyamaka Nāgārjuna and Candrakīrti (3), the prāsaṅgika Madhyamaka Āryadeva and Śāntideva (4), the svātantrika Madhyamaka (5), Yogācāra: Asaṅga and Vasubandhu (6), Yogācāra: Diṅnāga and Dharmakīrti (7), Yogācāra: Śāntarakṣita and Kamalaśīla (8), Tathāgata-garbha (9). The second part deals with TIBET: Vajrayāna (10), Nyingmapa (11), Sakyapa (12), Kagyupa (13), Gelugpa (14).

A Stairway Taken by the Lucid, Tsoṅ.kha.pa's *Blo.gsal bgrod.paḥi them.skas*, edited and translated by James B. Apple, Calgary, Canada (Śp.643, 2013). It presents for the first time an annotated English translation accompanied with a Tibetan critical edition of Tsoṅ.kha.pa's commentary on the different types of Noble Beings (Skt. ārya, Tib. ḥphags.pa) whose progress toward awakening. In this text Tsoṅ.kha.pa (1357–1419), revered as one of the foremost masters in the history of Tibetan Buddhism, provides a detailed exegesis of the characteristics and attainments that Noble Beings acquire in advancing toward *nirvāṇa* through multiple lifetimes in varying cosmological realms. Noble Beings are individuals within the Buddhist spiritual community (*saṅgha*) who become constituted by moral virtue, mental quiescence, and cognitive insight through embodying the Buddha's teaching on the way to *nirvāṇa*. Tsoṅ.kha.pa details the location and number of lives remaining until *nirvāṇa* for Noble Beings based on his meticulous analysis of classical Indian Buddhist works like Vasubandhu's *Abhidharma-kośa* and Asaṅga's *Abhidharma-samuccaya*. His analysis outlines the qualities and features of Noble Beings such as the Stream-enterer (*srota-āpanna*), Once Returner (*sakṛdāgamin*), Non-Returner (*anāgāmin*), and Arhat. Tsoṅ.kha.pa's exegesis of the Arhat in this work is especially important as he presents a refined understanding of this type of Noble Being previously unexamined in the history of Tibetan scholasticism. This work provides an edition and translation of one of Tsoṅ.kha.pa's important works, written in his youth that furnishes a comprehensive typology of Noble Beings who constitute the spiritual community (*saṅgha*) that Tibetan Buddhists venerate, as well as emulate, in practicing Buddhist pathways to awakening.

The Man from Samyé: Longchenpa, Gidi Ifergan, Tel.aviv University (Śp.644, 2014). This study explores one of Tibet's greatest thinkers, Longchenpa (1308–1364), within the context of the 'rhetoric of negation', an intense critique of philosophical views and spiritual practices that displays their inability to lead directly to liberation.

Like his predecessors, Longchenpa's rhetoric of negation aimed to dismantle compulsive conceptualising mental processes, which creates an absence. However, Longchenpa went one step further and overcame the futility of spiritual practices by creatively transforming his rhetoric of negation into a pedagogy capable of facilitating the experience of natural awareness, or liberation.

The book attempts to trace and reveal Longchenpa's transformation from negation into an experience of natural awareness, and then explores whether such transformation is compatible with the Two Truths doctrine and Dzogchen's notion of non-duality. Such an inquiry is significant because it has broader implications for any method applied within a non-dual soteriological system.

The study emphasizes Longchenpa's role as a teacher of liberation and contextualises him, biographically and historically in a manner that has not previously been explored in academia. The contextualization "humanises" and depicts a "realistic" portrait of Longchenpa, and determines his position in the Tibetan realities of his time, questioning whether it had any implications that shaped his 'rhetoric of negation'.

10. TIBETAN-SANSKRIT LEXICOGRAPHY

Tibetan-Sanskrit Dictionary
Pentaglot Dictionary of Buddhist Terms
The Amarakośa in Tibet
Quadrilingual Mahāvyutpatti
Four Tibetan-Mongolian Lexicons
Sanskrit-Tibetan Dictionary

Tibetan-Sanskrit Dictionary, vols.1–12, supplementary vols.1–7, vols.1–12 (1959–1961) reproduced by Rinsen Book Co in two vols. (1971), compact one volume edition by Rinsen in 1982, supplementary vols.1–7 (Śp.369, 371, 372, 374, 375, 377, 378) in 1992–94. Both the 12 original and 7 supplementary volumes were reprinted by Rinsen in two compact volumes in 2009.

Prof. Th. Stcherbatsky wrote long ago: "The importance of Tibetan translations for the right interpretation of ancient Buddhist texts is generally admitted. These translations were always prepared by a committee composed of competent Indian pandits and a learned Tibetan translator (lotsava). The greatest care was bestowed upon the right rendering of the original. Special expeditions were sent out to India for the search of old and trustworthy manuscripts, translations were then corrected by the learned committee according to the new finds. Needless to say that both Indian pandits and the Tibetan lotsavas were profoundly versed in all the technical difficulties of Sanskrit grammar, poetics, philosophy and other Indian sciences......... Under these conditions the Tibetan translations afford invaluable assistance for establishing the text of every ancient Buddhist work of which insufficient or corrupt manuscripts are alone available."

Tibetan and Sanskrit are a must for the understanding of Buddhist art and thought. As Prof. Friedrich Weller has written: "Whoever is concerned with Tibetan translations of Indian texts experiences time and again that it is necessary to see through the veil of Tibetan diction in order to recognize the underlying Sanskrit expressions and to comprehend what is said... In works on Tibetan history, names and technical terms must be traced back to their Indian counterparts. In the descriptions of temples and icons, Sanskrit notions must be visualized behind the Tibetan wording. Tibetan literature, however original it may be, bears witness to the Indian spirit far beyond the indigenous patristic and exegetical works of Buddhism".

The importance of Tibetan translations for the right interpretation of ancient Buddhist texts has been admitted. A dictionary which has Sanskrit equivalents for Tibetan words has long been a dire need. The *Tibetan-English Dictionary* published by Sarat Chandra Das in 1902, contains some Sanskrit equivalents for Tibetan words. These equivalents, however, were not always clear and

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were at times even erroneous. So a new bilingual dictionary of Tibetan and Sanskrit became indispensable, especially for scholars of Indian Buddhism.

The Mahāvyutpatti with the Tibetan and Chinese equivalents of Sanskrit terms, edited by Sakaki, was another step in this field. But no systematic comprehensive work had actually been undertaken either in the West or East, for supplying the Sanskrit equivalents of Tibetan renderings in the form of a lexicon, before the present Dictionary was completed, scientifically documented by full references to original texts, and illustrated from iconographic manuals. It has entries of single words, compounds, and phrases. Terms of technical subjects like astronomy, medicine, iconography, metrics, prosody, and philosophy have also been included.

Supplementary volumes. Ever since volume 12 of the *Tibetan-Sanskrit Dictionary* appeared in 1961, it has been an aid to Tibetology. As the twelve volumes were in print, I card-indexed and alphabetised a number of new texts that were available both in Sanskrit and Tibetan. This scriptorium had vocabulary entries from diverse disciplines: medicine, lexicons, philosophy, monastic discipline, tantra, poetics, kāvya, drama, stotras and the like. The complete Amarakośa was included from its Tibetan translation as well as Tshe.riṅ.dbaṅ.rgyal's Tibetan-Sanskrit lexicon (Bacot's facsimile edition). Vinaya terms from the Pravrajyā-vastu and Kaṭhina-vastu were indexed from the Gilgit manuscripts. The whole of Nāgānanda is included as a representative of the genre of drama. The Sragdharā-stotra, Nāma-saṅgīti and Bhadracarī provide the rich vocabulary of devotional hymns. Words from the Hevajra-tantra and Prasannapadā are important expressions of Tibetan ritual and thought.

The Sanskrit equivalents of Tibetan medical terminology from the sūtra-sthāna of the Aṣṭāṅga-hṛdaya have been incorporated. The volumes also cover kāvya terminology from the Kāvyādarśa, and its expression in the Avadāna-kalpalatā every word of which has been incorporated. The Meghadūta represents lyrical kāvya. Each and every reference to the Amarakośa has been included. It thus provides a richer source than the *Mṅon.brjod* of Ṅag.dbaṅ.ḥjig.rten.dbaṅ.phyug.grags.paḥi.rdo.rje used by S.C. Das. The Rāṣṭrapāla-paripṛcchā and other sutras provide new expressions. Dramatical literature is represented by Nāgānanda. The constituent words of the titles of the Kanjur-Tanjur have been analysed to help in understanding the later titles of Tibetan texts. Gāthā genre is represented by the Ratna-guṇa-saṁcaya-gāthā. Pravrajyāvastu and Kaṭhinavastu provide Vinaya terminology. The Tantric text of the Mañjuśrī-Nāma-saṅgīti is completely covered. Important terms from the Hevajra-tantra have also been entered.

The inclusion of medical, literary, lexical, and monastic vocabulary entries has added unique words most of which have not been translated in Jaschke or S.C. Das. A large percentage of these words are new and basic entries.

"I have gone with great interest through the specimen pages of your Tibetan-Sanskrit Dictionary. In my opinion it will be a splendid work and indispensable for all scholars who in a philological manner will deal with Buddhist texts. I am happy that you have decided to undergo such an enormous proposition which at present causes much labour in collecting the material, but in the future all scholars engaged in the study of Buddhism will be thankful for so much help." Prof. Dr. Joh. Nobel, Marburg (Germany), 13 Oct 1956.

"The appearance of a comprehensive Tibetan-Sanskrit Dictionary will indeed be a great blessing to scholars working in this field. Having compared the specimen page of your Tibetan-Sanskrit Dictionary with the corresponding passage of my own Glossary I see that my accumulation is completely eclipsed and has no independent value at all. The learned world will greatly benefit from the publication of your Dictionary, and I am very much looking forward to the first volume." Dr. Edward Conze, London.

"I am amazed at the wealth of material you were able to get together and I am sure it will mean a gigantic step forward in the field of Sanskrit-Tibetan studies." Prof. Dr. F.D. Lessing, University of California.

"I do realize how considerable is the task you have undertaken. It will be highly appreciated and welcomed by scholars. Since Sarat Chandra Das whom I met in 1913—and his Dictionary—54 years have elapsed and the want of much more Sanskrit synonyms is always increasing. My master Sylvain Lévi would be enthusiastic if he were still living." Prof. Jacques Bacot, Paris (1 Oct 1956).

"You have undertaken an enormous task in preparing a Tibetan-Sanskrit Dictionary. The figures you give on the work already done and the scheme of whole book are quite impressive. The Dictionary no doubt will be a great help for buddhologists, as the Sanskrit equivalent of a Tibetan term is a much more exact datum than a rendering in any other language. It is my heartful wish that this important work of yours may be progressively accomplished." Prof. Dr. J. Ensink, Groningen (Holland).

"The forthcoming Tibetan-Sanskrit Dictionary promises to become the basis of all studies in this difficult field for an inestimable number of years. As an especially happy idea I regard the inclusion of the 2,000 illustrations of the Lamaistic Pantheon. I look forward with feelings of the greatest expectations to the appearance of the first fascicule of the Dictionary. Permit me to express my infinite gratitude to you for undertaking this vast enterprise, and please also receive my very best wishes for the progress of your work." †Prof. K. Grϕnbech, Copenhagen (Denmark).

"With very great interest I have read the specimen pages of your forthcoming Tibetan-Sanskrit Dictionary. It is really a tremendous undertaking which will be of fundamental importance to all scholars of Buddhism who undoubtedly eagerly look forward to the publication of the first fasciculus." Prof. Dr. J.W. de Jong, Leiden (Holland).

"I was very happy to have your letter of September 21 with the specimens enclosed of your forthcoming Tibetan-Sanskrit Dictionary. To call a work of this character a 'desideratum' would be indulging in the grossest understatement. All scholars engaged in the restoration of Sanskrit texts through the instrumentality of Tibetan translations will find this latest product of your researches of the utmost value and utility. Indeed, a fair share of their labours will be spared by the use of your contemplated lexicon. I was particularly interested to note that you plan to include reproductions of many xylographs of the Lamaist pantheon which you have obtained from Lhasa, Peking, and Leningrad. The sample page you enclosed is beautifully clear and legible and very attractively and perspicuously arranged." Dr. Walter H. Maurer, Washington (USA).

"I was very glad to receive your letter dated September 27, 1956 with the specimen sheets of the Tibetan-Sanskrit Dictionary. You certainly have all my āçīrvāda for this project that should be a very important contribution to Sanskrit and Tibetan studies." His Excellency Dr. R.H. van Gulik, Royal Netherlands Legation, Beyrouth.

"I hope you will complete the work so that all us may enjoy the fruit of your pains. To write dictionaries is absolutely necessary, but the task is not always very pleasant for the author." Prof. Dr. Friedrich Weller, Karl-Marx-Universität, Leipzig.

"Your publication of a new Tibetan-Sanskrit Dictionary shall bring high services to our studies, and congratulating for this initiative, I beg you to inscribe me in the list of the subscribers to your Dictionary." Prof. Et. Lamotte, Louvain (Belgium).

"I am delighted to learn from your letter that you intend to bring out a Tibetan-Sanskrit Dictionary based on ancient texts. The scheme is indeed a laudable one, and you have my best wishes for its successful completion." Dr. A. Ghosh Director-General of Archaeology in India, New Delhi.

"I congratulate you for the undertaking of that huge work, a Tibetan-Sanskrit Dictionary. No doubt it will be an epoch-making book, and so you are faithful to the inspiration of your celebrated father [Prof. Dr. RaghuVira]..." Prof. Dr. Louis Renou, Paris.

"This is an immense and most valuable enterprise which cannot fail to advance Tibetan studies. I very much hope that nothing will interrupt the preparation and progressive publication of succeeding fasciculi." Dr. S.C. Sutton, India Office Library, London.

"Another most important undertaking. I hope and wish that this great work will succeed, and may be a great help to everyone interested in Indology." Prof. Dr. J. Gonda, Utrecht (Holland) in a letter to Prof. RaghuVira.

"I congratulate you to this work; it will fill a longfelt gap. My best wishes accompany you for this great work." Prof. Dr. Walther Heissig, Bonn.

"I am keenly interested in your Tibetan-Sanskrit Dictionary, which will prove to be quite useful to all Buddhist scholars..... Your Dictionary is quite big and exhaustive, and we are eager to have such an excellent work completed." Prof. Gadjin M. Nagao, Kyoto.

"We dispose, it is true, of a number of special glossaries to single Tibetan-Sanskrit texts, but however useful and indispensable they may be for research work, their number is comparatively small and they cannot supply a general dictionary of Tibetan-Sanskrit equivalences, because such

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indices rest as a matter of course on a small basis only. Your endeavour in your dictionary on the contrary is to collect the available material on the whole. To dispose of such a dictionary is most urgent. Anyone who has to tackle the intricacies of Tibetan versions of Sanskrit texts knows, that to understand such Tibetan translations one must catch the Sanskrit equivalence underlying a Tibetan expression. Now your dictionary is the only general work that exists up to now, and it is very comprehensive too. That your dictionary is wanted is proved by the fact alone, that part of it is out of print. I am of opinion that such a dictionary will help much to understand Tibetan translations of such Sanskrit works the original of which is lost, and among these are texts of outstanding value for the history of Indian and human thought. It may prove useful to interpret such works which after having been made accessible to the learned world will enhance the glory of India." Prof. Dr. Friedrich Weller, Leipzig.

Lama Rimpoche T. Kesang was conducting researches on Tibetan Buddhism at the Thai monastery of Wat Samphary, Bangkok in 1970. He said: "The Thai Buddhist scholars were keen to have a complete set of all the 12 volumes of the Tibetan-Sanskrit Dictionary. The Dictionary would be of constant use to them in providing Sanskrit equivalents, which would open up the entire semantic spectrum of Tibetan Buddhist philosophy."

"Referring to the Tibetan-Sanskrit Dictionary, I think of you every day. Currently I am revising my translation of the vṛtti to Candragomin's Deśanā-stava, reading over difficult passages with Geshe Dargyal and filling out the glossary. Your dictionary is especially useful because of the inclusion of the Bodhicaryāvatāra and other didactic poems of the same genre as the Deśanā-stava." Mr. Mark Tatz, Library of Tibetan Works and Archives, Dharmasala, 10 June 1976.

The Dictionary was reprinted in a Japanese edition in two volumes. Dr. Josef Kolmaš reviewed the work in the *Archiv Oriéntalni* (1979:47.200–01): "To this impressive series of technically perfect reprints can also be added the work which we now wish to review—the Tibetan-Sanskrit Dictionary by Lokesh Chandra.

"The unique character of this gigantic lexicographical work (between 60–70 thousand words, compounds and phrases) is, in our opinion, to be seen firstly in the fact that it is based on an unsurpassed abundance of canonical literature of Tibet treated for the first time through modern lexicographical methods (every entry is followed by exact references to texts), that it includes also the terminology of such specialized subjects as astronomy, medicine, iconography, metrics, prosody, philosophy and other scientific subjects of the ancient world, and that it is completed by the reproductions of more than a thousand illustrations from the original xylographs of the Lamaist pantheon.

"All the prognostics and expectations regarding the necessity and usefulness of this work came true early and fully. Such was the success of the dictionary that it was in great demand the very moment it was published. The call for a re-edition of the *Tibetan-Sanskrit Dictionary* was readily met by the Japanese with their world-renowned polygraphic industry and their tradition of Tibetan and Buddhist studies.

"According to an old saying, a good work commends itself and praises its author; this is undoubtedly true, but no less true also is the fact that a good work never ceases to be appreciated. Lokesh Chandra's *Tibetan-Sanskrit Dictionary* rightfully deserves the full measure of our praise. This perfect Japanese re-edition will undoubtedly attract many new and grateful users."

"I am especially interested in *Materials for a History of Tibetan Literature*. ... Finally I must express my appreciation for your labours in producing your monumental work, the Tibetan-Sanskrit Dictionary. This is an invaluable tool, which I use extensively." David Reigle, Ashland, Oregon (USA).

The Centro de Investigaciones Filosoficas, CIF, Seminario de Indologia, Buenos Aires (Argentina): "Your Tibetan-Sanskrit Dictionary is on our table and we use it constantly. It is indeed an excellent and most valuable work."

"I am a student of Prof. Dr. Hahn and interested in Sanskrit and Tibetan philological studies. But one cannot pursue these studies without the help of your excellent Tibetan-Sanskrit Dictionary. Now, this most useful work has been reprinted in Japan; but in view of the fact, that this reprint is too expensive for German students, too, I asked Prof. Dr. Hahn, if there are still copies of your Indian edition available". Mr. Johannes Schneider, Marburg (Germany).

By 1994 I compiled seven supplementary volumes to the twelve volumes of the Dictionary. They completed the project commenced in 1952. In the words of the great German Tibetologist Prof. Friedrich Weller: "This dictionary surpasses all previous works of its kind by the number and range of its items. It is a thesaurus of the rich idiom of Tibetan whose energy, extent and delicacy finds newer nuances in the enhanced expression of Sanskrit. Tibetan has treasured texts and traditions of India that have perished in the fire and fury of aggressors. Tibetan is a powerful world of images to integrate the depths of India's spirit."

Pentaglot Dictionary of Buddhist Terms in Sanskrit, Tibetan, Manchurian, Mongolian and Chinese edited by Prof. RaghuVira (Śp.19, 1961). This dictionary of five languages has Sanskrit as the basis. The Sanskrit terms are followed by their Tibetan, Manchurian, Mongolian and Chinese equivalents. Sanskrit is inscribed in Tibetan script. The Tibetan, Mongolian and Manchurian may be said to form one group of interpretation, while Chinese often differs. The Chinese does not follow Sanskrit as closely as the others.

The Dictionary has been reproduced in an un-ambiguous photostatic print from an original xylograph, followed by alphabetically arranged word-indexes in Sanskrit (pp.377–387), Tibetan (pp.388–406), and Manchurian (pp.407–421). The Manchurian word-index was prepared by Charles R. Bawden of the University of London. Hereafter follows a comparison of the Sanskrit and Chinese vocabularies where the Chinese words are romanised and translated word by word.

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The Amarakośa in Tibet (Śp.38, 1965). It is a new Tibetan translation by the great grammarian of Situ of the 17th century. It is far superior to the canonical translation of Yar.luṅs lotsava. The facsimile edition is preceded by a detailed introduction of 56 pages. Amarakośa and other Sanskrit lexicons inspired a sizeable genre of Tibetan lexicons. The *Mṅon.brjod Mkhas.paḥi rna-rgyan* is one of the most widely used. It is reproduced in facsimile in this edition.

Quadrilingual Mahāvyutpatti in Sanskrit, Tibetan, Mongolian and Chinese (Śp.277, 1981). My father Prof. RaghuVira brought a photo copy of the manuscript of *Ilγal-i ilete uqaγulun üiledugči-yin ǰerge delgeregülün sudur orosiba* preserved in St. Petersburg (no.25147 LOIVAN). It is different from the version of the Mongolian Tanjur. I reproduced this manuscript with its corrections. An unknown person crossed out words considered to be wrong as compared to Tibetan or Chinese versions. He may have been Gombojab. Alice Sárközi and János Szerb transcribed the Mongolian entries from this ms, as well as from the Mongolian Tanjur, followed by a literal English translation of the Mongolian, and the Akadémiai Kiadó Budapest published it in 1995 under the title *A Buddhist Terminology Dictionary: The Mongolian Mahāvyutpatti.* Yumiko Ishihama and Yoichi Fukuda prepared *A New Critical Edition of the Mahāvyutpatti* (The Toyo Bunko, Tokyo, 1989). It gives both the Mongolian translations in the St. Petersburg ms and Tanjur. The Japanese editors used my facsimile edition to correct errors in the copy written by Julien and Foucaux and conserved at the Bibliothèque Nationale de Paris.

Four Tibetan-Mongolian Lexicons (Śp.289–290, 1982). Prof. RaghuVira had obtained four xylographed lexicons, which are reproduced in these two volumes. The first is the third section of the famous grammatical and lexical work *N̄i.ḥod* written by Kun.dgaḥ.rgya.mtsho in 1718. The second was compiled by Ṅag.dbaṅ.bstan.dar at the age of 80 years in 1830. He made it more comprehensive than that of Mgon.po.skyabs to help students. The third lexicon is of Buryat origin. The fourth is the most comprehensive lexicon by Kīrtivajra xylographed at the Aginsky Monastery.

Sanskrit-Tibetan Dictionary (Śp.617, 2007). Classical Tibetan (*chos.skad*) evolved from *vyākaraṇa* or Sanskrit grammar when Emperor Khri.lde.sroṅ.btsan convened an assembly to list all the Tibetan coinages of Sanskrit terms. In the *Bam.po.gñis.pa* he laid down that the new terms will be in accord with the original ideas following the conventions established according to vyākaraṇa (the Sanskrit term is used and not its Tibetan equivalent). In 814 the Mahāvyutpatti was compiled from various texts. From a nomadic dialect, Tibetan arose to become the second major classical language after Sanskrit in profundity and subtlety of expression. While compiling the Tibetan-Sanskrit Dictionary, I felt a constant need of its reverse, namely, Sanskrit-Tibetan Dictionary. Alongside, the reverse dictionary was also being prepared. It was published in 2007 as a humble tribute to the Mahāvyutpatti and its compilers which became the ground of the majestic thought of Tibet. The Tibetan equivalents of Sanskrit have been arranged in the alphabetic sequence of Tibetan, irrespective of their semantic association. The processes of acculturation, intrinsic to human development, are ever in need of "word-souls (*koto-dama*) that flourish" in the terminology of the Japanese classic Manyoshu. The dynamics of language transference involves both languages and this dictionary is to find Tibetan equivalents of Sanskrit words.

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11. TIBETAN TEXTS

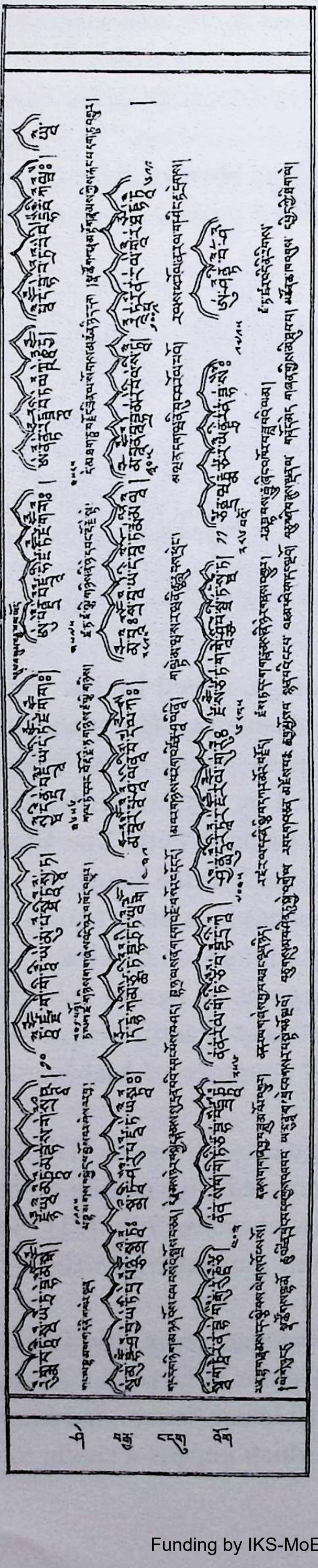
Samantabhadra-caryā-praṇidhānarāja (short title: Bhadracarī)
Lalitavajra's Commentary on the Bhadracarī
Mañjuśrī-Nāma-saṅgīti
Indo-Asian Studies, Vol.1
The Kālacakra-tantra and Other Texts
A 15th Century Tibetan Compendium of Knowledge
Kongtrul's Encyclopaedia of Indo-Tibetan Culture
Sanskrit Manuscripts from Tibet
Tibetan Compendia written for Csoma de Koros
Bkaḥ.thaṅ.sde.lṅa (older edition of Dgaḥ.ldan.phun.tshogs.gliṅ)
Bkaḥ.thaṅ.sde.lṅa (new edition of Zhö printery)
Biography of Atiśa and his Disciple Ḥbrom-ston (Old Tashilhunpo edition)
Biography of Atiśa and his Disciple Ḥbrom-ston (new edition of Zhö printery)
Tibetan textbooks
Ven. Dalama's publications on Buddhist philosophy

Samantabhadra-caryā-praṇidhānarāja, edited by Dr. Mrs. Sushama Devi (Śp.4, 1958). The trio of the Samantabhadra-caryā-praṇidhānarāja, Nāma-saṅgīti and Prajñāpāramitā-ratna-guṇa-sañcaya-gāthā adorned the home altar of every family in the Tibetan-speaking world and the vast expanses of the lands which were inhabited by the various tribes of the Mongols and Manchus, who belonged to the brotherhood of the Lamaist faith. The Bhadracarī or Bzaṅ.spyod (to use the short titles) has been xylographed in the Tibetan language in the remotest and smallest of monasteries, not to speak of the eminent monastic printing houses. Even the monasteries near lake Baikal in Siberia xylographed their own editions of Bhadracarī, which amply attests the wide popularity of this text in those remote regions of human habitation. It is a text in "melodious *dodhaka* stanzas, which ranks among the most beautiful expressions of Buddhist piety and has been used for purposes of worship in all countries of Mahāyāna Buddhism ever since the 4th century AD" (Prof. Winternitz).

The text is reproduced in three languages—Sanskrit, Tibetan and Chinese. Besides other editions of the Tibetan text, the newly discovered Urga edition of the Tibetan Kanjur has also been utilised. Three Chinese translations by Amoghavajra (746–771), Buddhabhadra (420), and Prājña (796–798) are reproduced in facsimile from a manuscript written by Jiun Sonja. At the end is a Sanskrit-Tibetan glossary.

The Sanskrit text appears in the Devanāgarī script, the Tibetan text in beautiful newly cast Tibetan types, and the three Chinese translations in facsimile. An ancient manuscript, calligraphed by Jiun Sonja with the Sanskrit text in Siddham letters and interlinear word-to-word Chinese renderings is reproduced in rubrichrome, which imparts a charm to the edition,

Funding by IKS-MoE



Chandoratnākara, a Sanskrit treatise on prosody, with interlinear Tibetan translation, accompanied by notes. It was written by Kalikāla-sarvajña Ratnākaraśānti-pāda, translated by the great lotsava of Zha.lu Rin.chen.chos.skyoṅ bzaṅ.po (Peking Kanjur, Mdo.hgrel ŚE 159b, Cordier 1915:3.466).

He who hears,
He who recites,
He who this poem proclaims
His are all the gains.

It is a work of great beauty and charm. The devotee operates with forces derived from *buddhi*, *ṛddhi*, etc. His liberating force (*vimokṣa-bala*) is of the nature of *māyā* 'unfailing magic'. With his various forces he purifies, crushes and renders infructuous the forces of *karma*, *kleśa* and *māra*. Acquiring of miracles (*vikurvita*), of beauty, of physical and mental excellences, of invincibility and respect are parts of devotee's aspirations.

Prof. W. Simon, School of Oriental and African Studies, University of London, added two references in his letter dated 5 Dec 1958: The Hymn on the Life and Vows of Samantabhadra, with the Sanskrit text Bhadracarī-praṇidhāna (*The Eastern Buddhist*, 1930(5).226–247); P.C. Lee (Upasika Lihman): The Two Buddhist Books in Mahāyāna (Shanghai 1936:5–79, third edition printed by the Kemp Hall Press Ltd, pp.11–81).

Lalitavajra's Commentary on the Bhadracarī. In 1963 I edited the commentary of Rol.paḥi.rdo.rje (Lalitavajra), at the request of MaharajKumar Palden Thondup Namgyal, for being published in the Namgyal Institute of Tibetology, Gangtok, Sikkim. Lcaṅ.skya.qutuγtu Rol.paḥi.rdo.rje (1717–1786) explains the Sanskrit components of the title and divides his commentary into three parts: (1) context of the Bhadracarī in the Gaṇḍavyūha, (2) earlier Indian and Tibetan commentaries, (3) and his own commentary. In the first (1) part Sudhana goes to 53 kalyāṇamitras, each of whom has only one accomplishment. Finally Mañjuśrī directs him to go to Samantabhadra who reveals the entire course (*caryā*) of attainment as propounded in the Bhadracarī. The second (2) part is an analysis of the text according to Diṅnāga and Śākyamitra. The commentary of Bhadrapaṇa is similar to the aforesaid. The Tibetan commentaries of Tāranātha and Kun.mkhyen Stobs.ḥbar.ḥod.zer are specified. The third (3) part is the commentary of Rol.paḥi.rdo.rje himself. See details in my *Materials for a History of Tibetan Literature* 1981: 1.40–45.

Bhoṭa Śikṣaka भोट शिक्षक. In 1960 I wrote a grammar of spoken Tibetan in Hindi for trainees of India's intelligence services. It is in three parts: I grammar, II conversation, and III anthology of Modern Tibetan, with an introduction on the history of indigenous Tibetan grammatical literature, and an appendix on Tibetan cursive scripts besides the quadratic script. Conversations include topics such as: greetings and introduction, instructions to servants, guests, shopping, jewellery, book-seller, tailor, posts, telegraphs and electricity, studies, family relationships, audience with H.H. the Dalai Lama, health care, travel, time, weather, professions etc. The anthology begins with an extract from the classical Buddhacarita, and continues with legends from colloquial Vetāla-pañcaviṁśati and Legends of King Bhoja, life of Mitra-yogin, *Letters of a Father to his Daughter*, text of the Anglo-Tibetan Treaty of 1904, Tejpur statement of the Dalai Lama, Dalai Lama's request to the United Nations on 9.7.59, folk songs on the Eastern Himalayas, on tents and on marriages, a marriage deed, a Tibetan passport, certificate of an academic degree, programme of the All-India Radio, the Mịnhang industrial city, the Machang steel factory, write-ups on a few Tibetan deities and Masters, and stanzas for an auspicious end.

Mañjuśrī-Nāma-saṅgīti in Sanskrit, Mongolian, Tibetan and Chinese in their original scripts, edited by Prof. Dr. RaghuVira (Śp.18, 1960). This is the first volume of a series of texts from the Mongolian Kanjur, which was first completely xylographed in Peking during the years 1717–20 AC under the patronage of Emperor K'ang-hsi, the Manchu patron of Tibetan, Mongolian and Manchurian languages and literatures, particularly those belonging to Lamaism.

There are two books in this volume: (a) Mañjuśrī-Nāma-saṅgīti, pages 1–105, and (b) Sekoddeśa, pages 106–141.

For facilitating a critical study of the Mongol text it was essential to reproduce the Tibetan which forms the basis for the Mongolian, namely the text of the Red Peking Tibetan Kanjur, vol.1. To go back farther it was equally essential to publish the original Sanskrit text. The Sanskrit text was available only for Mañjuśrī.°

For Mañjuśrī-nāma-saṅgīti, we have brought together two Mongol, two Tibetan, two Sanskrit and one Chinese version. The second Mongolian version is the earliest available text. Its colophon names Altan Khan and specifies the date 11th month of the White-Hare year, i.e. early 1592 AC. It is a xylograph in concertina form. It contains four languages—Sanskrit in the Lantsha script, its translations in Tibetan, Mongolian, and Chinese. As it is of great importance it has been reproduced photographically in its entirety on pages 143–232. Its Tibetan translation is different from the Red Peking Kanjur. The inclusion of the Chinese version is a valuable addition.

It took four long years to execute this volume. The first task was the designing and casting of Mongolian moveable types, particularly of the *Sudur-un üsüg* or *Galik*, that are used for transcribing faithfully and precisely the numerous Sanskrit and Tibetan letters.

I wrote an article on the title of the work as Nāma-saṅgīti (NS) spoken by Mañjuśrī and not his names. The NS is a hymn of advaya names (see my excursus in the *Cultural Horizons of India* 1993:3.381–394).

Indo-Asian Studies, Vol.1 (Śp.31, 1963), edited by Prof. Dr. RaghuVira. *Outline of the Thob.yig gsal.baḥi.me.loṅ* by Alex Wayman. A *thob.yig* (manual of what was received) sets forth the lineage of the various doctrines and practices of a learned scholar. This *thob.yig* gives the attainments of Jaya-paṇḍita Blo.bzaṅ.ḥphrin.las. It illustrates the structure and type of material in such biographic works, besides suggesting the research possibilities of this compendium.

Analysis of the Tantric Section of the Kanjur Correlated to Tanjur Exegesis by Alex Wayman. It analyses the classification of the Tantras in the two encyclopaedic collections of the Kanjur and Tanjur and helps us to understand their inter-relationship.

Verses on the Accumulation of Precious Qualities (*Ratna-guṇa-saṁcaya-gāthā*) by Edward Conze. This translation is based on E. Obermiller's text of the Ratnaguṇa° (Bibliotheca Buddhica XXIX, 1937), incorporating the corrections by Conze and F. Edgerton. Conze has added headlines throughout. In the table of contents he gives the references to the parallel passages in the Aṣṭasāhasrikā Prajñāpāramitā, of which his printed translation is available (Calcutta, 1958). The bulk (more than two-thirds) of the Ratnaguṇa° sums up large sections (roughly one half) of the Aṣṭasāhasrikā Prajñāpāramitā and some of its statements become clearer when compared with the more extensive prose version of the Aṣṭa°.

The Kālacakra-tantra and Other Texts, Parts 1, 2, edited by Prof. RaghuVira and Lokesh Chandra (Śp.69, 70, 1966). It comprises, *inter alia*, the fundamental Kālacakra-tantra in Sanskrit, Tibetan and Mongolian. The Sanskrit text is based on two Nepalese manuscripts, one of which is dated 1446.

A 15th Century Tibetan Compendium of Knowledge (Śp.78, 1969). This encyclopaedia has the short title *Bśad mdzod yid.bzhin.nor.bu* and the author styles himself in the colophon as Don.dam.smra.baḥi.seṅ.ge. This is his epithet rather than a name. From internal evidence the composition of the work can be dated to 1457 (or ? 1469). It outlines the physical world, sentient creatures, royal lineages, tribal structure of the world, eighteen lands of Jambudvīpa, the geographical divisions of Tibet, the myriarchies of Central Tibet, the languages and physical types of man, the origins and concepts of Buddhism, astrology, Bon religion, medicine, esoteric practices of Mantrayāna, philology and linguistics, importance of rhetoric and public speaking, types of songs, etc.

Kongtrul's Encyclopaedia of Indo-Tibetan Culture (Śp.80, 1970). Kongtrul Blo.gros.mthaḥ.yas (1813–1899) produced during his long lifetime an astonishing literary output of slightly more than 90 volumes in the Pepung edition of his collected works. *Śes.bya kun.khyab*, as the Encyclopaedia is known in Tibetan, is one of the "Five Treasuries" (*Mdzod lṅa*) into which his writings are traditionally divided. Stylistically it consists of concise kārikā verses, followed by a three volume auto-commentary. The work is encyclopaedic by virtue of its comprehensive treatment of Indian and Tibetan learning as it was understood in 19th century Derge, the centre of art, literature and education for most of Eastern Tibet. A typical example of Kongtrul's approach can be observed in his treatment of the emergence of Tibetan schools of painting and of plastic arts from the Nepalese style. He traces the development of the Menri, Khyenri, Gadri or Karma Gadri, Chiuri and Menri Sarma styles over the centuries, besides provincial styles of Dakri, Changluk, appliqué or embroidered thaṅkas of Bhutan, as well as great individual masters. All this information adds in an unprecedented manner to the historical developments and stylistical evolution of Lamaist art, a serious study of which lags far behind. It is just a small indication of the incredible wealth of information that is stored in this Encyclopaedia. Answers to many of the problems that have long intrigued researchers are now readily available.The portals of the entire treasury of Indic learning that had been spirited away to Tibet for safe-keeping so many centuries ago stand open. The concise and authoritative statements of the encyclopaedia *Śes.bya kun.khyab* can become the starting point for research, whether it be Tibetan medicine, the knowledge of Sanskrit grammar in the Land of Snows, or obscure points of Esoteric Buddhism. It is a concise and authoritative starting point for future research. Prof. Klaus Sagaster, Seminar for Central Asia, University of Bonn: "Congratulations on this new edition, which is a precious contribution to Tibetological studies". Prof. Lohuizen-de Leeuw of the University of Amsterdam: "I wonder whether you could send me a second copy of the introduction to Kongtrul's Encyclopaedia. I was thrilled with the pages 37–52 dealing with a lot of information regarding Tibetan painting. How excellent that you published this".

Sanskrit Manuscripts from Tibet (Śp.81, 1971). Two palm-leaf manuscripts were obtained on loan in December 1969, which originated from the Narthang Monastery in Tibet. The first ms is the Kālacakra-tantra and the second could not be identified. This Kālacakra manuscript is the earliest known, with interlinear annotations in Tibetan. It may be the ms used for the Tibetan translation.

Tibetan Compendia written for Csoma de Koros, edited by J. Terjek (Śp.231, 1976). Csoma de Kőrös (in Hungarian Kőrösi Csoma Sándor) is the founder of modern Tibetan studies. He opened up the vast vistas of the language and literature, grammar and lexicography, history and other domains of Tibet's immense heritage. He was the first to recognise the depth of Tibetan thought and made Europeans conscious of it. He held detailed dialogues with the Lamas in Zanskar. These were recorded in writing as answers to his questions on philosophical systems, cosmology, Triratna, life of Lord Buddha, the spread of sutras and tantras from India to Tibet, history of medicine and contents of the medical work Rgyud.bzhi, reckoning and astronomy, and the five minor sciences (grammar, metrics, dramaturgy, lexicography, poetics). This collection was edited by J. Terjek as a ship to carry us across the ocean of Tibetan learning.

Bkaḥ.thaṅ.sde.lṅa (Śp.307, 308, both 1982). Bkaḥ.thaṅ.sde.lṅa 'Five Legends', also called Thaṅ.yig.sde.lṅa, is a five-part collection of historic legends of gods, demons, kings, queens, translator-scholars, and ministers of Tibet. They are of interest for the history of Central Asia as well. The collection can be dated to the second half of the 14th century. But the historical, geographical and personal details given in these 'Five Legends' agree with the information of Tibetan documents from Central Asia. The author used some ancient sources which are now lost to us. That endows the work with considerable relevance. The Academy has two xylographs of this work: the older edition from Dgaḥ.ldan.phun.tshogs.gliṅ and the new edition from the Zhö printery of Potala. The two editions have been reproduced in two volumes. The Five Legends pertain to

(i) gods and demons (*lho.ḥdre*), (ii) kings (*rgyal.po*), (iii) queens (*btsun.mo*), (iv) translators and paṇḍitas (*lo.paṇ*), (v) ministers (*blon.po*). The didactic and legendary materials are dominant. Vostrikov (1970:50) dates them to the 14th century.

Biography of Atiśa and his Disciple Ḥbrom.ston (Śp.309–312, 1982). Śrīdīpaṅkarajñāna Atiśa is a historic landmark in the Buddhist world. He was invited to Tibet by king Ye.śes.ḥod of Guge to restore the Buddhist order. While preparing for his return to India, Atiśa was met by Ḥbrom.ston who accompanied the Master to Samye where he translated Sanskrit texts into Tibetan with the help of Khu.ston. The biography of the Master and his disciple fills gaps in our knowledge of Indo-Tibetan cultural contacts in the eleventh century. Four volumes of the facsimile edition detail the lives of the master and his disciple in the Old Tashilhunpo edition as well as in the new and more legible Zhö xylograph.

Tibetan textbooks. The Tibetan refugees who fled to India under extreme conditions could not bring an appreciable number of their texts. Some works they brought were rare jewels. They are sufficient to demonstrate the great vitality and versatility of the literary heritage of the Tibetan people. To help the young lamas to continue their spiritual heritage, Prof. RaghuVira brought out texts vital for their study curricula. Three texts appeared in the Tibetan script in the classical pothi format. The *Mṅon.par.rtogs.paḥi rgyan* (*Abhisamayālaṅkāra*) is a basic text (*rtsa.ba*) for the study of Prajñāpāramitā philosophy. In Tibet this work is committed to memory and there is a huge commentarial literature on this single text. Though it had once been published in a western edition, this print was based on a number of Tibetan xylographs and was a revised edition.

Another fundamental text is the *Ḥdul.baḥi.mdo* or the Vinayasūtra. It is one of the five basic texts used in the Tibetan universities. It has never been printed by moveable types. The new edition was based on a collation of two editions and commentaries by an eminent Tibetan scholar Ven. Zime Rimpoche of Drepung, who was specially deputed by H.H. the Dalai Lama. The text runs over 200 pages.

A third text was the *Yid daṅ kun.gzhiḥi dkaḥ.baḥi gnas rgya.cher ḥgrel.pa* by Tsoṅ.kha.pa. It is a comprehensive commentary on the difficult points of *mano-vijñāna* and *ālaya-vijñāna*.

Venerable Dalama of Inner Mongolia spent some years with my father Prof. RaghuVira who inspired him to publish Tibetan texts as the xylographs were no longer available. He brought out a number of publications. The important ones are detailed hereafter. **1. *Grub.mthaḥ.śel.gyi.me.loṅ*** "The Crystal Mirror of the Doctrinal Systems" a compendium of philosophical systems by Thukvan Blo.bzaṅ.chos.kyi.ñi.ma the great Tibetan scholar. It was composed at the famous Kumbum Jambaling Monastery in 1862. The author compressed the varied and complicated systems of thought belonging to the early Hindu and Buddhist schools up to the Tibetan mystic systems in a clear exposition. Its chapters are:

		folios
1.	The ancient Hindu and the four original Buddhist philosophical schools	22
2.	The ancient mystic tradition of Tibetan Buddhism	16
3.	The Kadampa school of Tibetan Buddhism	14
4.	The Kagyupa school of Tibetan Buddhism	26
5.	The Shejepa school of Tibetan Buddhism	8
6.	The Sakyapa school of Tibetan Buddhism	18
7.	The Jonangpa school of Tibetan Buddhism	12
8.	The Gelukpa school of Tibetan Buddhism	68
9.	The Bon religion of ancient Tibet	6
10.	The ancient systems of Chinese thought	14
11.	Buddhism in China	14
12.	Buddhism in Mongolia, Khotan and other areas	17
		235

2. He published another philosophical work containing:

		folios
1.	A discourse on Mādhyamika philosophy by Ye.śes.rgyal.mtshan, Tutor to His Holiness the Seventh Dalai Lama	15
2.	The essence of the Sūtra and Tantra teachings by the same author	11
3.	Bodhisattvacaryāvatāra by Ācārya Śāntideva	47
4.	Instructions on the vital principles of Tantra by Ye.śes.rgyal.mtshan	8
5.	Résumé of the vital principles of philosophy by the same author	6
6.	An exposition of the concept of Trikāya forms of human beings by Yangchen Gawai Lodro	16
		103

3. ༄༅།། ཀློང་རྡོལ་བླ་མ་རིན་པོ་ཆེ་ངག་དབང་བློ་བཟང་གི་གསུང་འབུམ། Venerable Dalama the Incarnate of Caγan Obo Süme published the ***Collected Works of Kloṅ.rdol.bla.ma*** Ṅag.dbaṅ.blo.bzaṅ of the 18th century, from the Zhö edition, along with the original illustrations in 1963. I wrote the foreword. Kloṅ.rdol bla.ma treated a variety of subjects and the information or elucidations given by him are not available elsewhere.

The Collected Works are assembled in a single bulky xylographed *pothi* or tome, including 31 titles marked by the letters of the alphabet *ka* to *ā*. It begins with a *Lam.rim chen.mo* of the great Master Tsoṅ.kha.pa (*ka*, p.3). *Kha* (p.30–) is a synopsis of the shorter version of the aforesaid work, the *Lam.rim chuṅ.ba* besides an analytical explanation of the Blo.sbyoṅ or upadeśa to purify one's Bodhicitta. *Ga* (p.48–) pertains to another illustrious work of Tsoṅ.kha.pa, the *Sṅags.rim* or **Mantra-krama*, where its system is explained and the technical terms elucidated. *Ṅa* (p.94–) gives a synopsis of Rim.lṅa gsal sgron, a commentary on the *Pañcakrama* (Tanjur 1802) by Tsoṅ.kha.pa. *Ca* (p.125-) delineates the origin of the *Kālacakra-tantra*, summarises its utpatti- and utpanna-kramas, though the main purpose is to explain the technical terms in which this Tantra abounds. *Cha* (p.152–) reverts to explain the *Kālacakra-tantra* according to the precepts of Tsoṅ.kha.pa. *Ja* (p.181–) is of special interest as it draws and describes the structure of the Śrī-Dhānyakaṭaka-caitya referred to in the Kālacakra. *N̄a* (p.186–) explains the terms of the eight subjects and seventy topics dealt with in the *Abhisamayālaṅkāra*, and *Ta* (p.233–) explains the technical terms of Mādhyamika. *Tha* (p.246–) has explanations of terms in the three Large, Middle, and Shorter Prajñāpāramitās (Kanjur 8, 9, 11), the Five Treatises of Maitreya, the Six Treatises of the Kadampas, and the *Catuḥśataka* of Āryadeva (Tanjur 3865). *Da* (p.261–) has a brief explanation of 108 topics of the Śatasāhasrikā Prajñāpāramitā. We again come to explanation of terms of the Vinayapiṭaka in *Na* (p.277–), of the *Abhidharmakośa* in *Pa* (p.320–), of the *Pramāṇavārtika* (Tanjur 4218) and other treatises on logic in *Pha* (p.362–). *Ba* (p.390–) explains the terms of grammar, kāvya, metrics, dramaturgy, lexicography, old and new orthography. *Ma* (p.408–) lists explanations of scientific terms found in technological, medical, and astrological works. The remaining titles (*tsa-ā*) form a second volume. The hard-to-find explanations of the *termini technici* is a boon to Tibetan scholarship in comprehending her spiritual, cultural and mundane heritage.

4. Tibetan text of the ***Vetālapañcaviṁśati*** or 25 tales of the enchanted goblin. Besides being of absorbing interest, they are rare specimens of the folk tales of Tibet which have circulated only in handwritten copies.

5. Kṣemendra's ***Avadāna-kalpalatā*** in prose. It is reproduced from a Lhasa xylograph and is different from the "verse" version of the Tanjur which was edited by S.C. Das.

6. Tibetan ***Guru-pūjā-vidhi*** by Ye.śes.rgyal.mtshan, the renowned incarnation of Tshe.mchog.bsam.gtan.gliṅ. It is a detailed text on guru-pūjā, the core of Lamaist religious practice, and runs into 966 pages.

7. ***The Gesar Epic***, reproduced from a rare manuscript originating from the Kham region.

8. ***Life of Rva Lotsava***.

9. Commentary on the ***Grub.mthaḥ.chen.mo*** by the celebrated Mongol author Dpal.ldan.chos.rje. It is a welcome addition to the elucidation of Jamyangshepa's great history of Buddhist and non-Buddhist as well as pre-Buddhist systems (*grub.mthaḥ*) of philosophy.

10. ***Guide to the Lam.rim*** of Tsoṅ.kha.pa. It is by Khri.byaṅ.rin.po.che, the guru of His Holiness the present Dalai Lama. It is a clear exposé of the way to Bodhi.

11. ***Biography of Yoṅs.ḥdzin Ye.śes.rgyal.mtshan***, the great polymath.

12. COLLECTED WORKS OF TIBETAN MASTERS AND THE SACRED CANON

Śp.		
41–68	1965–72	The Collected Works of Bu.ston, parts 1–28
100	1973	The Collected Works of Longdol Lama, parts 1, 2
214–22	1975	The Collected Works of Sum.pa.mkhan.po, vols.1–9
246	1980	A Catalogue of the Urga Kanjur
260–61	1981	Works of Agwangdamba, vols.1, 2
278–81	1981	The Collected Works of Jaya-paṇḍita Blo.bzaṅ.ḥphrin.las, vols.1–4
283–88a	1981–82	The Collected Works of Dalai Lama XIII, vols.1–7
291	1982	Works of Bstan.dar Sṅags.rams.pa
323	1983	Catalogue of the Narthang Kanjur
324	1983	Catalogue of the Lhasa Kanjur
325–28	1983	Catalogue of the Peking Tanjur, vols.1–4
396–500	1990–94	Urga Kanjur, vols.1–105 (104 bindings)
501–600	1998	Narthang Kanjur, vols.1–100 (101 bindings)

The Collected Works of Bu.ston, parts 1–28 (Śp.41–68, 1965–72). Bu.ston Rin.chen.grub (1290–1364) is one of the greatest representatives of Tibetan thought. There is scarcely a branch of the sacred disciplines that he did not cultivate, and the entire spiritual tradition which was transmitted to Tibet was systematically arranged, discussed and sifted by him. He covered the entire field of Buddhism, from Tantrism to logic, from dogmatics to grammar, rhetoric, art and iconography. Many oral traditions, collected in India and later diffused in Tibet by apostles, the exegetical tradition of Buddhism fostered through commentaries was written anew by the great master.

Parts 1, 2, 3, 4, 5 comprise exegesis of the Kālacakra-tantra. Part 5 brings to a close the fundamental works of Bu.ston on Kālacakra literature. It comprises studies on the stotra, maṇḍala, sādhana, homa and other rites described in the Larger Mūla Kālacakra, which is now lost. Part 3 begins with the interlinear annotation of the Jñāna-paṭala, the fifth and last chapter of the Kālacakra as commented upon by the Vimalaprabhā. Minor opusculi also deal with the various aspects of ṣaḍaṅga yoga of the Kālacakra, e.g. the yantra based on ṣaḍaṅga yoga. The last two works present an analysis and commentary on the Sekoddeśa which deals with Kālacakra consecration.

Part 6 contains the exegesis of the Laghu Saṁvara-tantra in 700 granthas, derived from the now-lost stupendous Mūla-Tantra in 300,000 granthas.

Part 7 has a foreword by His Holiness the Dalai Lama. It continues to deal with the Saṁvara maṇḍala, its sādhana, homa, technical terms, abhiṣeka, pūjā, abhisamaya, etc.

Part 8 begins with a subcommentary on the scholium of Hevajra-tantra by Grags.pa.rgyal. mtshan of the Sa.skya.pa sect. It is followed by a short analysis and detailed commentary on the Sampuṭa-tantra and three shorter treatises connected therewith.

Part 9 comprises four exegetical works on the Guhyasamāja, which represents the mahāyoga upāya class of tantras.

Part 10 continues the exegesis of the Guhyasamāja-tantra. Maṇḍala, stotra, homa, sādhana, mystic dance, pañcakrama and balividhi of Guhyasamāja form a rich contribution to its literature. From p.349 onwards we find works on the Vajrapāṇi group of anuttara yoga tantras. It is followed by texts on various rites of the Yamāri group of tantras—its abhisamaya, maṇḍala, bali, homa, yantra and pūjā.

Part 11 deals with the yoga class of tantras. The first work is a comprehensive introduction to the teachings of the yoga tantras. The second work is a detailed (pp.185–832) subcommentary on the Vajrodaya scholium on the Tattva-saṁgraha. It details the rites of the Vajradhātu-maṇḍala.

Part 12 continues to elucidate the yoga tantras, whose basic tantra is the Tattva-saṁgraha. It summarises the Tattvālokakarī, has a number of works on the rites and delineation of the Vajradhātu maṇḍala, stotras, pūjā-vidhi, and different types of Vajradhātu homas, etc.

Part 13 deals with the explanatory tantras of the yoga class. The fundamental text is the Vajraśekhara-tantra. Besides, there are texts dealing with the Paramādya-tantra, and the Sarva-durgati-pariśodhana and its Sarvavid maṇḍala.

Part 14 is a mine of information on the Tantric maṇḍalas of Navoṣṇīṣa, Mṛtyuñjaya Vajrapāṇi, Akṣobhya, Dharmadhātu-vāgīśvara, Vairocanābhisambodhi, Raśmi-vimala-viśuddha-prabha and Amoghapāśa. Homas and stotras to various divinities are a welcome addition to our knowledge of the living aspects of spiritual life. The elaborate measurements and drawing manuals of the Mahābodhi caitya, Yakṣa-Yakṣī cakra, and Vaiśravaṇa afford a close peep into the art of Tibet. A short treatise on the fourfold classification of Tantras into kriyā, caryā, yoga and anuttarayoga in 171 pages is a fundamental introduction to the labyrinthine complexities of the inter-relationship of the different tantras.

Part 15 elaborates the characteristics of the four-fold classification of the Tantras and their further subdivisions. In fact, the whole volume is devoted to this very topic and comprises only two titles, one of extensive (pp.1–610) and the other of medium length (pp.611–913).

Part 16 gives the genealogies of the transmission of various schools of Tantras besides mantras to 355 divinities, culled from different tantras. All the mantras are in Sanskrit and thus they constitute interesting Sanskrit texts from Tibet.

Part 17 is a rich source of information on the mural art of Tibet. It describes at length the paintings that adorned the walls of different buildings of the Zha.lu monastery in Western Tibet where Bu.ston lived and worked life-long. The descriptions of maṇḍalas of the four classes of Tantras add to a better comprehension of the cosmics of Indo-Tibetan expression.

Part 18 is an extensive sub-commentary on Haribhadra's vṛtti on the Abhisamayālaṅkāra (Tanjur 3793) popularly known as Bu.ston phar.phyin. It is an important exegesis of the Abhisamayālaṅkara, which is very concise in its cryptic verses. Bu.ston's sub-commentary has

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formed an integral part of the curricula of higher studies in the monastic universities of Tibet, Mongolia and Buryatia.

Part 19. The relationship of the Abhisamayālaṅkāra to Prajñāpāramitā literature has been precisely defined by Bu.ston in this pothi. The subject-matter has been systematized into 8 subjects and 70 topics and compared with the longer version of Śatasāhasrikā, the medium version of Pañcaviṁśati-sāhasrikā, and the shorter version of Aṣṭasāhasrikā. Bu.ston wrote an extensive commentary on the Bodhicaryāvatāra in 422 pages, besides its synoptic resume in 46 pages (135–180). The Bodhicaryāvatāra is one of the most popular works of the Buddhist world which "rises to the loftiest flights of religious poetry" (Winternitz, *History of Indian Literature*, 2.370).

Part 20 contains a study of the Tathāgata-garbha theory, commentary on the Abhidharma-samuccaya (pp.79–748) and an exposition of pratītya-samutpāda.

Part 21 is mainly devoted to the general exposition of the Vinaya, a detailed commentary on the Vinaya-sūtra of Guṇaprabha (Tanjur 4117), and a commentary on the Ekottara-karma-śataka of the same author.

Part 22 continues treatises on the Vinaya: practical rules for novices, discipline for the laity and the nuns. The fourth and last is an extensive (p.211–662) life of Lord Śākyamuni compiled from canonical texts.

Part 23 relates avadānas about the behaviour of monks (pp.1–838) and nuns (pp.839–955), culled from the Vinaya-piṭaka.

Part 24 comprises a commentary on Dharmakīrti's Pramāṇa-viniścaya, Yogaśataka, and Bu.ston's famous history of Buddhism in India and Tibet. It is a major source for the history of Sanskrit literature as well as for Ancient Indian history. It was translated from Tibetan into English by E. Obermiller in two parts (Heidelberg 1931–32). The original Tibetan text has been rare. This lacuna has been acutely felt more and more as researches have advanced. To remedy this the original Tibetan text has been brought out in a facsimile edition as a separatum. Prof. J.W. de Jong, Head of the Faculty of Asian Studies, The Australian National University, Canberra wrote: "Thank you very much for sending me the Tibetan text of Bu.ston's History of Buddhism. I am very glad to have it because I have often wanted to check passages in Obermiller's translation".

Part 25 is Bu.ston's extensive commentary of 1086 pages on Durgasiṁha's scholium on the Kalāpa system of Sanskrit grammar.

Part 26 has the epistles of Bu.ston and his fundamental catalogue of the Zhalu Tanjur and of the Rgyud.ḥbum.

Part 27 has the works of his disciple Sgra.tshad.pa, especially his sub-commentary on Bu.ston's exegesis of the Kālacakra-tantra.

Part 28 contains the minor writings of Sgra.tshad.pa. The two extensive works are on the Tathāgata-garbha theory, and the Tanjur catalogue.

Mr. S. Frye, Uralic Altaic Department, Indiana University, Bloomington (USA) wrote: "We are getting your Bu.ston in the Tibetan department here (actually the library) and are all grateful to you for your excellent work."

Dr. Per Kvaerne, University of Bergen (Norway): "I would like to take this opportunity of expressing my warm appreciation for the great service your institute is rendering Indology and Tibetology through the publication of texts in the Śatapiṭaka Series".

Dr. B.C. Olschak, Director, Institute for Central Asian Studies, Zürich: "Your publications, for me, are always one of the very rare miracles of the all-a-day life of a scientist. The moment I feel desparate, searching for references in old Tibetan block-prints (which are not available), well, just in that moment I can find out that YOU, with your International Academy of Indian Culture, have just published it".

Sets of the *Collected Works of Bu.ston* were presented to institutions across the globe.

Tribhuvan University, Kathmandu (Nepal).

The Director of the Institute for South Asian Archaeology, University of Amsterdam (Netherlands) wrote: "Just as I was starting this letter, the postman brought us a large number of parcels containing your marvellous present to the library of our Institute: the works of Bu.ston. My cordial thanks on behalf of the Institute. We are very grateful for this much appreciated present."

A set was sent to the Museum of Oriental Art, Warsaw (Poland).

Royal University Library of Oslo through His Excellency Mr. Torbjorn Christiansen, the Ambassador of Norway on 28 Feb 1972.

Scandinavian Institute of Asian Studies, Copenhagen (Denmark) on 29 May 1972 through His Excellency Mr. Hans Adolf Biering, the Ambassador of Denmark, to "deepen the understanding of Asian Art and Culture".

On 2 June 1972, I handed over a set of Bu.ston and a copy of the *Esoteric Iconography of Japanese Maṇḍalas* to the Swedish Embassy for transmission to the Sven Hedin Foundation of the Ethnographic Museum, Stockholm.

Dr. Geza Uray of Budapest (Hungary): "Thank you for the facsimile edition of Buston's History of Buddhism which you were so kind as to send to me. You gave me great pleasure with this book as now I shall always have this important source at hand."

Prof. Dr. K.L. Janert, Institut für Indologie der Universität zu Köln (Germany): "Many thanks for this very important and very fine edition, which will enrich our library. I don't know whether I have already thanked you for the magnificent edition of Bu.ston 1–28, which was published by you so beautifully. It is really an extraordinary event that this text collection is available by your endeavours."

Oriental Institute of the State University of Utrecht (Netherlands). The Director Prof. Dr. J. Gonda wrote: "Many thanks for this pleasant presentation which will prove most useful".

University Library of Oslo: "On behalf of The Royal University Library, Oslo it is my privilege to express our sincere thanks for the generous donation which you have bestowed on us. The splendid edition of the *Collected Works of Bu.ston* has been received with gratitude as a token of good-will and friendship. The exchange of literary works between our two nations will certainly broaden mutual understanding and increase the knowledge and the sympathy in both countries.

Your outstanding contribution to our collections has now been entered in the library and they are welcomed indeed by the patrons and the staff." Dr. Gerhard Munthe, Director.

Nusantara Museum, Warsaw (Poland) reported in Polish newspapers as a valuable contribution to the Indo-Polish Cultural Agreement.

Institute of Linguistics, Adam Mickiewicz University, Poznan (Poland).

Library of Tibetan Works and Archives, Dharmasala: "We take this liberty of thanking you most sincerely for your benign generosity in donating the Collected Works of Bu-ston, volumes 1–28. The importance and usefulness of this great work for our institution and many Tibetan, Indian and foreign students and scholars making use of facilities offered in this library is needless to state. One of the main gaps in our collection has now been filled. May your good merits proliferate like the stars in the sky." (Mr. Gyatso Tshering, Director).

Prof. L. Mall, University of Tartu, Estonia (USSR): "Thanks for your letter of Jan 1975 and the books Sādhanamālā of the Panchen Lama, parts 1 & 2 and the Collected Works of Longdol Lama which have reached me only recently. I admire the great work that is done by you to make Tibetan heritage available to scholars."

Prof. Ulrich von Schroeder, from Wollerau (Switzerland) was engaged on a major project concerning Buddhist art in the Himalayas and Tibet. He had been on six field trips to Tibet to photograph Buddhist bronzes in monastic collections. He wrote: "During my last visit in May 1994, while presenting some photocopies of Bu.ston manuscript to the abbot, I was utterly astonished to find out that Zhalu does not own a set of your publication!!... I think it is very important for the monks of Zhalu to have access to the writings of Bu.ston". A copy each of all the available volumes were sent to Prof. Schroeder for presentation to the Zhalu monastery. The day Prof. Schroeder presented the volumes in Tibet, Prof. Kamaleshwar Bhattacharyya of Paris was present. Prof. Bhattacharyya narrated the emotion with which the abbot of Zhalu received the gift from India to Bu.ston the great son of Tibet.

Collected Works of Longdol Lama (Śp.100, 1973–74) were reproduced in a facsimile edition in two parts. Longdol Lama Ṅag.dbaṅ.blo.bzaṅ lived in the 18th century and dealt with a variety of disciplines. The information or elucidations given by him are not available anywhere. His collected works form a thesaurus of the richesse of Buddhist philosophy, technical terms of mantrayāna, Kālacakra, architecture (of the Dhānyakaṭaka stūpa), transcendental philosophy of the Prajñāpāramitā, logic, grammar, kāvya, metrics, lexicography, explanations of scientific terms in technological, medical, astrological and astronomical works. The *thob.yig* provides invaluable materials for the development of art and philosophy. On pages 1150–1214 are given the genealogies of eminent scholars of India and Tibet. Pages 1458–1463 deal with methods to test jewels. The *gsuṅ.ḥbum mtshan.tho* is a rich repository for the history of literature of Kadampa and Gelukpa denominations. Also see p.234–35.

Collected Works of Sum.pa.mkhan.po Ye.śes.dpal.ḥbyor (1704–1788) (Śp.214–222, 1975). He is best known by his work on the history of Buddhism in India, Tibet, China and Mongolia ever since the Russian scholar V.P. Vasilyev wrote about it in 1856. "Sum.pa.mkhan.po was one of the outstanding scholars of the Lamaist world, a man of great learning and one with a critical mind. The study of his works is indispensable for a better knowledge of Lamaist scholarship in the eighteenth century" (J.W.de Jong). The woodprints of his *opera omnia* were obtained by Prof. RaghuVira from the Üsütü-yin süme monastery of Köke-khota the capital of Inner Mongolia (China). The present edition will help to understand history, geography, philosophy, scapulomancy, medicine and other disciplines of 18th century Transhimalaya.

Catalogue of the Urga Kanjur (Śp.246, 1980) was prepared by Dr. Geza Bethlenfalvy of the Hungarian Academy of Sciences. The Urga edition of the Tibetan Kanjur was presented to Prof. RaghuVira in December 1955 by His Excellency Mr. U. Tsedenbal, the-then Prime Minister of the Mongolian Peoples' Republic. This edition was hitherto unknown. I described this edition in an article in the *Indo-Iranian Journal* 1959:3.175–204 and also translated the introduction to its *dkar.chag* or original catalogue. Since then, twenty years were destined to elapse before a detailed descriptive catalogue could be undertaken. It was a lucky coincidence that Geza Bethlenfalvy of the Academy of Sciences came to India under the Indo-Hungarian Cultural Exchange Agreement to teach Hungarian at the University of Delhi. He had heard of this Urga Kanjur from Prof. Louis Ligeti and had also seen it during his visit to Mongolia. We had several occasions to discuss this edition during his stay in Delhi. Geza, as we call him affectionately, was enthusiastic and he whole-heartedly embarked upon the preparation of the catalogue of the Urga Kanjur. Continuous hard work materialised in the present book in print in a short span of less than two years. Geza has the glory of describing the last known edition of the Tibetan Canon, just as his distinguished fellow countryman Kőrösi Csoma Sandor had made history by discovering and describing for the first time the Tibetan Kanjur to the Western academic world over 140 years ago. The illustrious Kőrösi, and the great RaghuVira, these wanderers into eternity, sleep that knows no waking, but their memory lives again, renewed by the dedicated work of Geza Bethlenfalvy. The timeless toil of these two glorious men of science, of hallowed memory, opens a wide field of scientific enquiry and summons Indian scholars to the vast world of undiscovered wisdom of their own land. The work of Geza Bethlenfalvy is an instance of how the rich contributions of Hungarian scientists to Indology are being augmented by the Indo-Hungarian Cultural Agreement whereby scientists of our two countries can cooperate in advancing the frontiers of human knowledge.

Works of Agwangdamba (Ṅag.dbaṅ.bstan.pa, Śp.260, 261, 1981), volumes 1, 2 were edited by Prof. Choi. Lubsanǰab, Department of Mongolian, Charles University, Prague (Czechoslovakia). Lama Agwangdamba lived in the 19th century (1814–1885). He was an outstanding scholar of

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Buddhist philosophy and he became the Abbot of the Ildeng Beyile Banner Monastery in 1842–3. He corrected misprints in 1200 texts of the Tibetan Kanjur. In local tradition he was considered the incarnation of the great Indian philosopher Śāntideva. The Bodhicaryāvatāra of Śāntideva is a fundamental philosophical work in Tibet and Mongolia. Several commentaries were written on it by Tibetan and Mongolian philosophers. The commentary of Agwangdamba is the second largest written by a Mongolian savant. The editor Prof. Lubsanǰab got it from Lama Danzin-odser (1900–1978) and recommended me to publish it: "I hope that the edition of this commentary with another work *zab.laṁ bla.maḥi rnal.ḥbyor sogs chos tshan thor.bu rin.chen ḥbyuṅ.gnas* by the same author, given by lama Sobod (1900–1976) of the Ildeng Beyile Banner Monastery of Sayin Noyan Qaγan Ayimaγ will be a worthy contribution to the magnificient series of the Śatapiṭaka of the International Academy of Indian Culture which has done so much in the field of Indo-Mongolian cultural history."

Collected Works of Jayapaṇḍita Blo.bzaṅ.ḥphrin.las, volumes 1–4 (Śp.278–281, 1981). These volumes are his *thob.yig*, which set forth the lineages of the various doctrines and practices that the Jayapaṇḍita learnt. He was born in 1642 and his works have been very popular among Lamaist scholars. It records the biographies of Indian philosophers like Maitreyanātha, Asaṅga, Vasubandu, Guṇaprabha, Nāgārjuna, Āryadeva, etc. The history of the six texts of the Kadampa school and the minor works of Atiśa add to its value.

Collected Works of Dalai Lama XIII, vols.1–7 (Śp.283–288a, 1981–82) include all his writings, besides his extensive biography in the final two volumes 6, 7. They cover a crucial period of Tibetan history and the events that culminated in the disappearance of Classical Tibet with all the panoply of its art, ritual and thought.

Works of Bstan.dar sṅags.rams.pa (Śp.291, 1982). It includes three texts of the revered Khalkha master who flourished during the late 19th and early 20th century. He belongs to the glorious tradition of Mongol scholarship. The first work is a detailed study of the vinaya system of time computation. The second work represents his corrections to the Kanjur by comparing the Peking, Derge and Narthang editions. The last title is a detailed study of Madhyamakāloka of Kamalaśīla.

Catalogues of the Narthang and Lhasa editions (Śp.323, 324, 1983). The catalogues of the different xylographic editions of the Tibetan Canon are preceded by detailed histories of Buddhism, following the pattern set by Bu.ston Rin.chen.grub in the thirteenth century. Important historical details about individual texts in the Canon also abound. While some of these catalogues (karchag) have appeared in facsimile editions during the last two decades, the karchags of the Narthang and Lhasa editions have not been done so far. To remedy the lacuna catalogues of both the Narthang and Lhasa Kanjur were completed in 1983.

Catalogue of the Peking Tanjur (Śp.325–328, 1983). The Peking edition of the Tibetan Tanjur was catalogued with meticulous care by P. Cordier in 1909, alongwith the Sanskrit equivalents of the Tibetan titles. He used the set in the Bibliothèque Nationale at Paris. An index was prepared by M. Lalou. The original catalogue is most valuable as it gives the titles of all works, about 3,000 in number, in four languages of the Buddhist oikumene, namely Tibetan, Chinese, Mongolian, and Manchu. It was done under the supervision of the Imperial Preceptor Rol.paḥi.rdo.rje during the reign of Ch'ien-lung in the 18th century. Four volumes of the facsimile edition were accomplished in 1983.

The Urga Kanjur, vols.1–105 (Śp.396–500, 1990–94) was xylographed in Urga, the capital of Mongolia, during the ascendancy of the Eighth Jibcundampa Chökyinyima. All the big qan's, wang's and others contributed gold, silver, silk for its xylographic blocks. Corrections and additions were done under the supervision of Khempo nomonqan. The order of the Tshal.pa Kanjur was retained. Complete sets of the Urga edition are extremely rare, as its blocks were destroyed during the Communist takeover.

Prof. Geza Bethlenfalvy was on a short visit to Delhi in December 2000. He expressed a desire to have a set of the 105 volumes of the Urga Kanjur at the University of Budapest for consultation and study by the scholars at the Central Asian Seminar which had around thirty students. A complete set was presented to the University on 16 Dec 2000, for its doctoral and post-doctoral research programs.

The Rector of the Warsaw University, Poland: "Warsaw University gratefully receives the most valuable gift consisting of the complete set of the Urga Kanjur of the Tibetan Buddhist Canon, as well as other books, which were published at your auspices by the International Academy of Indian Culture, New Delhi. The Urga Kanjur, which contains essential texts of the Buddhist religion, will serve as an invaluable research material for the students of Indology, Buddhology and Tibetology."

The Narthang edition of the Kanjur (Śp.501–600, 1998) was the first to be catalogued in English by a modern scholar. Alexander Csoma de Koros spent eight years, from 1823 to 1831, to list the texts as well as to analyse them. The results of his strenuous labours were published in the 20th volume of the *Asiatic Researches* in 1839. It became the foundation of all studies of Tibetan Buddhism and also of Buddhism in general because of the fidelity of the Tibetan renderings to the Sanskrit originals. The French Buddhologist Léon Feer recognised its importance and published a revised version in the *Annales du Musée Guimet* in 1881. This Kanjur xylographed at Narthang has been cited extensively and hence it was acquired by a number of libraries with Tibetan holdings. Its pothi format and regulations regarding the use of manuscripts restricted its use. Yet, its utilisation was widespread for more than a century and a half in modern research and that has made it imperative that it be available in a facsimile edition.

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The collection and codification of the translations of Sanskrit vinaya, sutras and tantras in the Kanjur is a valuable legacy of Tibet to the world of culture. Kun.dgaḥ.rdo.rje of Tshal cooperated in the collection, revision and arrangement of the texts in the Kanjur which later became the Narthang version. Eimer gives the Narthang Manuscript Kanjur of 1312–20 as the first redaction.

The xylographing of the Narthang edition of the Kanjur was initiated by Pho.lha.nas at an auspicious moment on 5 Oct 1730. The engraving of the xylographs was begun on the basis of the Old Narthang edition which was handwritten during the years 1312–20. This edition was supplemented by the catalogues of Tsha1.pa, Bu.ston and others. The texts were arranged according to the Tsha1.pa edition, and the wording of the Śel.dkar.rdzoṅ Manuscript was followed, which was based on the earliest Narthang Manuscript Kanjur.

To secure the speedy execution of the great project skilled craftsmen were summoned from all parts of Tibet. The engraving was completed on 21 Feb 1732. In the middle of 1733 the set was presented to the Panchen Lama for his blessings. They were deposited in the Narthang monastery, where they were preserved till our day. The blocks have been destroyed in the political upheavals of the Chinese occupation. As the xylographs have been destroyed, the set has become rare. A ready-to-use facsimile print of the Narthang Kanjur is to facilitate the study of Buddhist art and thought, life and ritual, and enrich fresh fields of cultural enquiry. The spiritual heritage of Buddhism that was laboriously collected, assiduously edited, and devotedly preserved in the convents and monasteries of Tibet will become accessible to minds that feel the urge of seeking the noble path of Śākyamuni. Our edition is to promote the understanding of art and thought, history and culture of several Asian countries which share a rich Buddhist patrimony.

Sets of the Narthang Kanjur were presented to several institutions around the world. It was sent to Venerable Pevar Tulku, who heads the Kanjur Tanjur Collation Project at Chengdu, Szechuan. Their despatch was arranged by Mr. Tashi Tsering and Sonam Chophel. Venerable Pevar Tulku is an incarnate of the Sakya sect, and the most famous scholar in Tibet who supervises the printery (*par.khaṅ*) of Derge, which he saved from the Red Guards by a seven-person deep human wall around the extensive premises of the Derge monastery.

Library of the Hungarian Academy of Sciences, Budapest. The presentation ceremony was organized on the 19 Jan 2001 in the Oriental Section of the Library. "I have the pleasure to inform You, that your generous donation to the Library of the Hungarian Academy of Sciences, the hundred volumes of the Narthang Kanjur and other books on Indian learning were presented in a ceremony organized on the 19th of January in our Oriental Collection.

"H.E. Lakshmi Puri, Ambassador of the Republic of India honored the ceremony with her presence and handed over the books. Prof. Attila Mesko, Deputy Secretary General of the Hungarian Academy of Sciences expressed the gratitude of Hungarian experts of Indian and Buddhist studies, and gave an account of the long and warm co-operation between Indian and Hungarian scholars. The books were introduced by Dr. Geza Bethlenfalvy. Many of the representatives of Hungarian Oriental studies participated in this event. Since many decades You are among the benefactors of our Library and enriched our collection with hundreds of books. May I express our gratitude for Your valuable publications, which are always welcome additions to the Oriental Collection" (Dr. Eva Apor, Head of the Oriental Collection). The ceremony was reported in all the leading newspapers of Budapest.

Pomeranian Library, Buddhist Studies Department, Szczecin, Poland. The Director, Dr. Stanislaw Kryzywicki wrote: "We would also like to express our great gratitude for your assistance for the Buddhist Book Project Poland and the most valuable present. As we know the Narthang edition of the Tibetan Kanjur was initiated by Pho.lha.nas at an auspicious moment on 5 Oct 1730 and will be a very important issue in our Buddhist collection. This edition is very helpful for the understanding of Tibetan Buddhism.

"The civilization of the Tibetan nation is disappearing right in front of our eyes and, except some rare protests here and there, the rest of the world allows it to happen without regret or comment. Many civilizations have disappeared or declined in the past, however, it is a rare opportunity to knowingly witness such a process. We think that our duty as a world community is preserving of precious Tibetan heritage, and your efforts in this matter are very valuable. The Narthang Kanjur donated by you is of tremendous value and interest to us to have this edition in Poland.

"I would like to thank you once again on behalf of the Pomeranian Library and our readers. You are cordially invited to visit our library at any suitable time."

Dr. S. Krzywicki, alongwith Prof. Miroslaw Rutkowski who teaches Meta-ethics and Ethics Philosophy at the Philosophy Institute, visited India under the Distinguished Visitors Programme of the Indian Council for Cultural Relations. They came to the Academy to present 'The Golden Ex Libris', the most prestigious award from the readers and staff of the Pomeranian Library, Szczecin, for assistance in the development of the Buddhist Book Project Poland.

"We can say that with your precious gift in our hands we are now well prepared to make major progress in Buddhology, following the great tradition of Buddhist studies which were pursued at our Oriental Institute by S. Schayer, C. Regamey, A. Kunst, and others.

"Let me use this opportunity to express our most profound gratitude to you for your generous gift and for your assistance extended over the years to our scholars and students in the field of Indology, Buddhology and Tibetology."

Conveying the above letter, Dr. Krzysztof Majka the Ambassador of Poland to India, wrote on 19 Dec 2001: "It is a great honour and privilege to be here in Delhi as the new Ambassador of the Republic of Poland. Prior to this I have also been to Bangalore and Mumbai (former Bombay) for few years each. I have heard and learned about you and your tireless activities in propagating and promoting Buddhist, Indian and Tibetan culture and tradition all over the world, particularly in the West.

"Your invaluable contribution to the Institute of Oriental Studies, Warsaw University, which is headed by Prof. Dr. Maria Krzysztof Byrski, who does not need an introduction to you, has made the Institute as well as the University richer and well equipped to teach the oriental culture, tradition, history, etc. with ease.

"On behalf of the students and teachers of the University of Warsaw and on my own I convey the most sincere and heartiest gratitude to you for the enormous contribution which you have extended to my country—Poland. I would also avail of this opportunity to hand over to you a letter of gratitude from the Rector of the Warsaw University."

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13. ĀYURVEDA IN TIBET

The medical lore of Tibet is primarily based on the Āyurveda of India which is its preponderant element. Seventeen Sanskrit texts were translated into Tibetan and they cover six huge tomes of the Tanjur, which have enjoyed the dedication of learned minds of the Land of Snows for a millennium. In all they run into more than four thousand imposing pages of medical learning that awaits adventurous young minds to explore their riches in a transcreative vision. The earliest Indian text to be rendered into Tibetan seems to be the Gyuzhi or Four Tantras by Candranandana. It was translated in the eighth century and ever since it has been the fundamental classic of Tibet, used in medical practice and commented upon century after century. It is revered as going back to Jīvaka, the physician of Lord Buddha himself. Vairocana-rakṣita, who lived at the time of Emperor Khri.sroṅ.lde.btsan, is said to have put it into Tibetan. The Regent of the Fifth Dalai Lama Saṅs.rgyas.rgya.mtsho wrote an extensive commentary on this text in the 17th century which overshadowed all his predecessors in its comprehensiveness and clarity of understanding. Candranandana wrote a commentary on the Aṣṭāṅga-hṛdaya and also its pharmacopoeia.

The medical sciences of Tibet are a continuation and amplication of that of India. Thus they are the culmination of millennia of man's way to the threshold of a wholesome life of harmonised existence, of his experience of a full sentience. Tibetan medicine treats gynaecology (*mo.nad*) as an independent speciality. Its emphasis on prevention rather than cure, proper diet regimen, coupled with prayers that make us alive, are a point of departure from contemporary medicine. In the latter part of the tenth century Śrī Dharmavarmā of India accomplished the herculean task of translating the "Lapis Lazuli Commentary" on the Aṣṭāṅga-hṛdaya in 1210 pages.

The most prolific translator of Indian texts on medicine was the untiring Rin.chen.bzaṅ.po who lived from 958 to 1055. He translated the Aṣṭāṅga-hṛdaya of Vāgbhaṭa, and its commentary by Candranandana in collaboration with Jālandhara of India. He was responsible for the Tibetan translation of a veritable encyclopaedia of veterinary science: the principles of horse medicine (hippiatry).

In the thirteenth century Ratnaśrī (1228–1308) translated Sanskrit texts on alchemy into Tibetan with the help of a yogin and scholars. The original Sanskrit texts are lost and their Tibetan versions are unique works on broad-spectrum tonic elixirs to restore the system back to health.

Dharmapāla the great translator of Zhalu is well known as the systematiser of grammatical literature in Tibet. He lived from 1441 to 1528. He translated the "Treasury of Roots", a compendium of remedies, by Nāgārjuna. It is a formulary of roots destined for the treatment of nervous and cutaneous infections, fevers, eye and other diseases, accompanied by mantras. It is a precious work on psychosomatic treatments.

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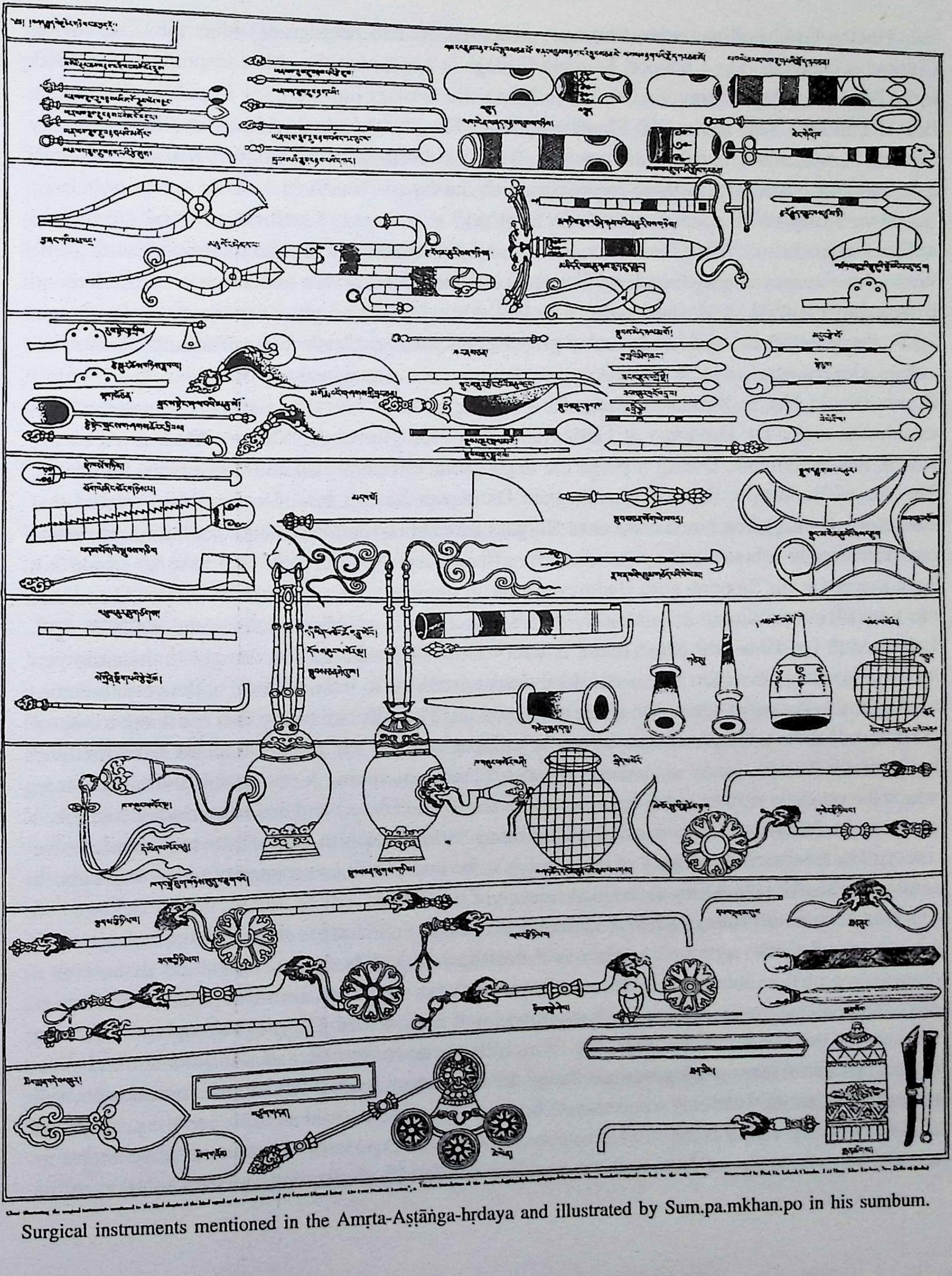
The Great Fifth Dalai Lama Blo.bzaṅ.rgya.mtsho (1617–1682) was the most outstanding statesman and foremost writer of Tibet. He enriched his country with historical works, liturgical treatises, handbooks on propitiatory methods of various deities, compendious works on metaphysics, subtle commentaries on the summa of Buddhism, works on metrics, rhetorics, literary criticism, stylistics and medicine. He embellished his land with temples and monasteries with funds flowing from the zeal and piety of the Mongolian nobles who flocked to Lhasa loaded with gifts. He renewed the tradition of inviting Indian pandits to Tibet. They inspired fresh interest in the translation of secular disciplines, like medical sciences. The court physician of the Fifth Dalai Lama Dharmo sman.rams.pa had the biography of Yuthok Senior and Junior engraved on woodblocks for printing. He, along with others, commissioned the translation of new Sanskrit medical texts into Tibetan, under the supervision of Lhun.grub the Translator from Ḥdar. They collated extracts from the works of ten celebrated physicians of India, on etiology, hygiene, opium and alum therapy, medico-tantric formulas, series of magic diagrams pertaining to diverse pathologic considerations. It is a sprawling amalgam of disparate components based on practical experience. It was completed at the Potala Palace in 1644. The second work is on the methods of treatment by doctor Dānadāsa. It is accompanied by 72 esoteric medical cakras. The third treatise is a medico-alchemical compilation done with the assistance of doctor Raghunātha from Mathura. It terminates with procedures for the preparation of metallic remedies. It was followed by a collection of occult remedies for maladies produced by *piśāca* and *graha*, transmitted by the physician Raghunātha to the great Lotsava Lhun.grub. The last work to be included into the Tibetan Tanjur was a practical memorandum on hygiene, therapeutics and surgery of eye diseases entitled 'Regenerator of Vision'.

Four works of Nāgārjuna were rendered into Tibetan, including the Yoga-śataka and Jīva-sūtra. The Yoga-śataka was one of the most popular books of medical prescriptions. It was in use from Central Asia to Srilanka. Its three folios have been recovered from Central Asia in the local Kuchean language which is cognate to European languages. The book was translated into Kuchean around 650. The Siddha-sāra of Ravigupta was also done into Tibetan. It was a treatise of wide vogue. The fragments of its Uigur Turkish translation have been unearthed from the sands of Central Asia. It is a famous work of Siddha medicine.

The transference of medical sciences from India to Tibet was a continuous tradition of a millennium beginning in the eighth century and fostered till the seventeenth century. These translations were assimilated by Tibetan scholars and fostered through commentaries and practical handbooks. Personal memoranda of a few folios covering most-used prescriptions were written down by eminent doctors and they were xylographed for daily use. Tibetan medicine gained new strength by assimilating the Greek system via Persia. Chinese medicine and materia medica added another dimension to Tibet's medical lore. A new Tibetan system was born from its very inception. It underwent modulations and harmonisations based on experience modified by the alpine context. It was a continuing search for authenticity and equilibrium of man's body, characterised by the deepest in man and nature, in the perception of Buddhist serenity.



Surgical instruments mentioned in the Amṛta-Aṣṭāṅga-hṛdaya and illustrated by Sum.pa.mkhan.po in his sumbum.

Tibetan fastnesses, untouched by war, preserved the rich heritage of Indian medicine till the Chinese occupation. The Chakpori Medical College at Lhasa was the oldest institution of its kind. Indo-Tibetan medicine travelled to Inner Mongolia, Mongolian Peoples Republic, Kalmykia, Buryatia and to China during the Manchu dynasty. The Gyushi was translated into Mongolian by Chos.kyi.ḥod.zer in the thirteenth century. That the Mongolian translation was done at such an early date, testifies to the high regard in which the Gyushi was held.

Here I may recall a meeting with Dr. P. Cyrill von Korvin-Krasinski who had specialised in Siberian medicine. When I met him in Germany, he related how he had the privilege of having W. Badmayev as his guru in Mongolian āyurveda in Warsaw. He was the son of the learned Buryat Doctor N.N. Badmayev who was well-known in Leningrad for his great success in āyurvedic practice. His patients included prominent communist leaders like Bukharin, Rykov, the author Alexei Tolstoy and on some occasions he was even summoned to visit Stalin. The People's Commissar of Health Kaminsky had such a high opinion of him that a special department was established under Dr. Feodorov at Leningrad. Even Prof. Ilin of the Military Medical Academy was in this department. During a purge the department was abolished and the persons liquidated. The son of Badmayev fled to Poland where Dr. Krasinski met him. Dr. Krasinski related that Badmayev Jr. had given him a number of Buryat medical preparations. I requested him to show me one. He brought a bottle and spoke about its efficacy and was very sad that now he would not have it again as his Siberian guru Badmayev was no more alive. I requested Dr. Krasinski to show me a bit of his admirable drug. And lo! it was the ubiquitous *hiṅgvaṣṭaka cūrṇa* हिंग्वष्टक चूर्ण. I reverted to Dr. Krasinski: "It is found in every Indian household. You can get it, certainly you can have it again". Now Dr. Krasinski was insistent on a visit to India to study at the very fountain-head of the medicine of Tibet, Mongolia and Buryatia. The Tibetan system is a confluent trinity of the Indic, Hellenic and Sinic traditions of medicine wherein the spatial tangents have met and harmonised. The Buddhist *oikumene* provides Tibetan medicine a cosmo-the-andric vision in which the centre is neither in the cosmos, nor in the divine (*theos*) and nor in man (*andros*). It is a centre to be found in the intersection of the three. Indo-Tibetan medicine is a new transcreative trinity of time wherein the legacy of the past has to be interpreted in a tongue of today to give birth to new qualitative parameters to medical science of the future.

The 'diamond healing' of Tibet summons us to explore further shores of this transcendent system of a holistic approach to man as a healthy being in body and mind, and disease as a disturbance of this homeostasis. It treats a person as a whole wherein the physical and trans-physical faculties of man combat the disequilibrium of his total being. It is a challenging stimulus to thinkers of the encounter between the two cultures, the scientific and the humane, and their rapprochement. Contemporary science has gone a long way to establish that the universe is non-material, that matter is energy, space is real and processes are as valid as facts, and the principle of complementarity validates the subjective content of human experience. Tibetan medicine tempts us to view the wholeness of Man and the wedding of world's civilizations to seek solution to the problem of suffering in a convergence of the humanistic, spiritual and scientific Man becoming one person.

Two Tibetan hippological treatises. In 1964 I compared the unique Śālihotra text in the Tanjur (Cordier 3.500). Its full title is *Rtaḥi.tsheḥi rig.byed śā.li.ho.tras bsdus.pa* which is a translation of the Sanskrit *Śālihotrīy-āśvāyurveda-saṁhitā*, on horse medicine by Śālihotra the great sage of India who first wrote on this branch of veterinary science. Śālihotra, the son of Hayaghoṣa (*Rta.skad*), propounded it to his disciple-son Suśruta whose saṁhitā on human surgery has earned him a pre-eminent position in medical history. The hippological treatise is translated from Sanskrit which was in the indravajrā metre and was divided into eight sections (Tib. *gnas*, Skt. *sthāna*) like Indian medicine in general. The sections were subdivided into 192 chapters (Tib. *leḥu*, Skt. *adhyāya*). Unfortunately, only three sections exist, the first and the last two:

Section	Name	Chapters
1	Sūtra-sthāna (*mdo.yi gnas*)	40
7	Siddhi-sthāna (*grub.paḥi gnas*)	14
8	Rahasya-sthāna (*gsaṅ-baḥi gnas*)	23

While the translation of the Sanskrit original into Tibetan was done by imperial command of Bkra.śis.lha.lde.btsan, it is available today in the form it was revised by the great translator Rin.chen.bzaṅ.po.

I indicated its correspondences with three Sanskrit works, namely, Aśva-vaidyaka of Jayadatta, Aśvaśāstra of Nakula, and Śālihotra of Bhoja. The Tibetan text is longer than all the three Sanskrit works. The Śālihotra of the Tanjur must have been an extensive and comprehensive treatise on horses in its day and its full text was a rarity even then. While the first section informs us about horses in all their aspects, the last two sections are strictly medical in character and go into great detail. The Tibetan text was transmitted to the Mongols in a Mongolian translation by Ye.śes.bkra.śis of Left Sönid.

In the eighteenth century, the prolific writer Sum.pa.mkhan.po Ye.śes.dpal.ḥbyor, wrote a short treatise on the examination of horses entitled *Rgya.gar.paḥi lugs bstun rta.dpyad dpal.g.yaṅ zhes.bya.ba*, which occurs at the end of the supplementary volume of his collected works. The entire text is in 70 verses. The title makes it clear that the examination of horses is according to the Indian method. Homage to Vaiśravaṇa is followed by synonyms of the horse which are different from those in the classical lexicon Amarakośa, except *myur.ḥgro=turaga*, *ḥgros.legs=sādhuvāhin* (st.1, 2). In st.4ff the horses are classified according to the dominance of the three humors: phlegm, bile and wind (cf. Jay. p.76, Bho. p.9). In stanza 9 the horses are alternately classed into the four castes, namely: brāhmaṇa, kṣatriya, vaiśya and śūdra (cf. Śāl.I.8)*. Stanza 10 commences a new section dealing with the different limbs (cf. Śāl.1.9). St.23 gives the characteristics of a mare. Stanza 24 starts a new section on the colours of horses (cf. Śāl.I.18). The next section commences with st.30 and deals with marks on the forehead (cf. Śāl.I.19). The following sections give the inauspicious (*ṅan*: st.37), auspicious (*śis*: st.39), low (*dman*: st.42), and very auspicious (*śin.tu.śis*: st.43) characteristics. St.49 deals with the defects of horses (cf. Śāl.I.35). The section starting with st.56 defines the measurements of the body of a horse (cf. Śāl.I.11 and I.14). In the concluding stanza 58 of the section the dimensions are specified in figures for metric economy. Stanza 61 begins the section on the age of horses (cf. Śāl.I.27), followed by a section on their span of life as in the Śāl. I.28. Here too, the span of life is not expressed in words but in figures to promote metric brevity. The final section pertains to the food of horses (cf. Śāl.I.15). See the complete text in my *Cultural Horizons of India* 1.

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* Śāl. is short for the Śālihotra of the Tanjur.

Venerable Bandido Hambo Lama of Buryatia had serious problems with his eyes. On his request I wrote the following note so that he could have a traditional treatment. As **traditional medicine** was a crime punishable by death in the USSR, my note was to give legality to the system. Its Indian basis was a further assurance of a politically friendly country. Indian medicine found its way to Tibet in the days of Emperor Khri.sroṅ.lde.btsan in the 8th century when the great Tibetan master Vairocana translated the Amṛta-aṣṭāṅgahṛdaya into the Tibetan language and presented it to the Emperor. The learned court physician of the time Yuthok the Elder received it and ever since it has structured the development of medicine in Tibet and its ramifications in Mongolia, Buryatia and Kalmykia in European Russia. It is popularly styled Gyushi in Tibetan. In its third part chapter 29 is devoted to curing of the diseases of the eyes (see details in Alexander Csoma de Körös, *Analysis of a Tibetan Medical Work*, Journal & Proceedings of the Asiatic Society of Bengal, 1911 extra no. p.59–60). It was commented upon by the Regent of the Fifth Dalai Lama in the Vaiḍūrya.sṅon.po (my edition, introd p xiii). It has a detailed chapter on ophthalmology.

Surgical instruments have been illustrated in Sum.pa.mkhan.po's collected works. They are mentioned in the 22nd chapter of the bśad rgyud or the second tantra of the Rgyud.bzhi "The Four Medical Tantras". I published them in a chart which was hailed all over: "I cannot tell you how delighted we all were with the chart of Tibetan surgical instruments, which is absolutely fascinating and most beautifully reproduced." (Mrs. C.M. Sawle Daly, Secretary, The Tibetan Society of the United Kingdom, London, 27 June 1968).

Mr. Cecil Hobbs, Head of the South Asia Section of The Library of Congress, Washington DC on 11 July 1968: "Thank you very much for the pictorial representation of the surgical instruments used in Tibet... Without your valuable research on a subject of this kind, I do not know how others could discover this kind of information which is so elusive." Dr. Falke Boberg from Sweden: "I have a great desire to some day visit New Delhi and Your Academy. It would be a real joy for me." Mr. Stanley Frye of Hendersonville, NC (USA): "How I envy your trip to the Buryat country. The hymn to Tārā is very well done and the Tibetan medical illustration is exceedingly interesting. I hope you will be able to do more work of this kind. You seem to be unique in the world at present in turning out this rare type of thing."

Yuthok's Treatise on Tibetan Medicine (Śp.72, 1968). I edited the commentary of Yuthok the Younger on the Rgyud.bzhi, which is a translation of the lost Sanskrit Amṛta-aṣṭāṅga-hṛday-opadeśa. It was reproduced from the xylograph woodprinted by the Dgaḥ.ldan. phun.tshogs.gliṅ monastery. Yuthok the Younger lived in the 11th century and studied the Carakasaṁhitā and other Sanskrit Āyurvedic treatises of India. Entitled *Cha.lag.bco.brgyad* i.e. 18 chapters, it is his premier work. Its first chapter gives a historical survey of the development of āyurveda. It belongs to the golden age of Tibetan medicine. Yuthok wrote twenty treatises on medicine. Prof. B.I. Kuznetsov of Leningrad wrote: "Today I have got your edition of Āyurveda. I looked through this book with admiration. It is an excellent edition of a very useful book, which will help me in my work."

Medical illustrations. In Sep 1970 Dr. M.P. Sharma of the All-India Institute of Medical Sciences, came to get ancient medical illustrations for the Gastroenterology Conference. He selected illutrations from a Tibetan xylograph depicting the materia medica, anatomy, and surgery of the Aṣṭāṅga-hṛdaya-saṁhitā.

An Illustrated Tibeto-Mongolian Materia Medica of Āyurveda (Śp.82, 1971). Edited it from a xylograph in the collection of the Buddhist Patriarch of the Soviet Union. The author Ḥjam.dpal.rdo.rje belongs to the early 19th century. The illustrations are invaluable for the identification of herbs. The depiction of various surgical instruments used in Āyurveda is unique.

Rgyud.bzhi or the Tibetan translation of the lost Sanskrit Āyurveda text entitled Amṛta. aṣṭāṅga.hṛdaya. Dr. Tashi of Ladakh edited this basic work of Indo-Tibetan Medicine, besides its commentary *Baiḍūrya-sṅon.poḥi malli-kā* by Saṅs.rgyas.rgya.mtsho. For both these works he utilised the l8th century xylograph editions in the Prof. RaghuVira collection at the Academy.

Ancient illustrations of Indo-Tibetan medicine. Dr. Elisabeth Finckh of Hamburg (Germany) requested permission to use the drawings in *An Illustrated Tibeto-Mongolian Materia Medica*: "We would like to take the tables 16, 17, 20, 21, 26, 27, 28, 29 to give an illustration for the system of Tibetan medicine. The drawings are very impressive."

History of Tibetan medicine. Dr. Terry Clifford of New York researched the history of psychotropic drugs in Indian and Tibetan medicine. She read through various secondary sources like histories of Indian āyurveda and also consulted Tibetan xylographs to trace the relevant materials.

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Tibetan medicine. "Let me congratulate you with the coming New Year and wish you good health and every success in your life and your noble activities. I should like to express my deep gratitude for your kind attention and the book you've sent me ("Hymns to Tārā and Yuthok's Treatise on Tibetan medicine"). I am deeply touched by your comprehension of our striving to scientifically study the foundations of Indo-Tibetan medicine. It contributes to establishing of good relations among the scientists of both our countries for the sake of people's health. With thankfulness we remember your short stay in our republic. We hope to come into closer scientific contact with you. B. Badarayev was pleased to get the book from you as well. He's going to write a letter to you soon" (Prof. E. Bazaron, Ulan-ude, Buryat Republic, 19 Dec 1972).

Emchi medicine is a rich source for the history of Āyurveda as well as contemporary practice. In the last decade the study and application of this system has been gaining currency in Europe, USA and the Soviet Union as a holistic approach to human ailments. Sanskrit medical works were translated into Tibetan over the centuries and today they are unique treatises of promise as the originals have perished. Miss Cornelie Müller commenced her studies of Emchi medicine which is one of the foremost systems of Asian medicine. "There is no place in Europe to study the Emchi medicine. Therefore I am very keen to pursue my studies at the International Academy of Indian Culture."

Indo-Tibetan medicine was a breakthrough project of the Academy of Sciences of the USSR. Prof. Dr. Mrs. L.L. Khundanova headed this project at the Buryat Branch of the Siberian Academy of Sciences, USSR. She arrived in New Delhi on the 14 Dec 1977 at the invitation of the University Grants Commission. The main purpose of her visit to India was to study the Tibetan language in which the original Emchi texts are written, to survey the manuscript materials and studies thereon at the Academy, to record the medicinal therapy of some diseases at Dharmasala, and to visit manufactories of ayurvedic medicines. She worked hard and accumulated extensive data, which on analysis may have far-reaching consequences for human well-being. Mrs. Khundanova is a PhD, DSc of Leningrad and a leading Soviet cancer specialist with books and several articles to her credit. She graduated from Irkutsk Medical Institute in 1960. In 1963 finished post-graduate courses in Moscow Institute of Experimental Biology, after which she worked in Oncology Institutes of Alma-Ata and Leningrad. Defended PhD thesis in 1963, DSc thesis in 1970. In 1970–75 was head of Department of Biochemistry in East Siberian Institute of Technology, Ulan-Ude. From 1975 head of Department of Biologically active substances of Indo-Tibetan Medicine of the Buryat Branch, Siberian Dept., USSR Academy of Sciences, Ulan-Ude.

Tibetan medical anthropology. Miss Camille Martinez, of the University of California, Santa Cruz studied at the Academy for the winter semester of 1980. She read through, analysed and annotated research papers and works, monographs and original xylographs on Tibetan medicine preserved at the Academy.

Aṣṭāṅga-hṛdaya-saṁhitā in Sanskrit and Tibetan was edited by Dr. Claus Vogel. Indology through Latin and Greek studies was the fortuitous route of Dr. Claus Vogel who occupies the prestigious chair of Indology at the University of Bonn which, incidentally enjoys the reputation of being the first to offer a chair in the subject in 1818.

Writing a thesis on Hippocrates for his PhD degree, Dr. Vogel was not only struck by the parallels between Indian and Greek medicine but also by some strange words with diacritical marks and which later transpired to be Sanskrit. Thus began his fascination with Sanskrit whose study under Prof. Johannes Nobel in Marburg led him to complete his thesis in Greek, Latin and Sanskrit.

He pursued his love of Sanskrit with further studies, coming specially to India in 1957 where he went deep into classical Sanskrit literature at Deccan College, Pune. Later, he also pursued research at the International Academy of Indian Culture at Delhi working under the guidance of the illustrious Prof. RaghuVira who had some rare books on Tibetology.

Returning to Marburg a couple of years later, he wrote another thesis on Vāgbhaṭa's Aṣṭāṅgahṛdaya-saṁhitā. Appointed Professor of Sanskrit and Tibetan in 1969, he moved to Bonn in 1976 as the Head of the Indology department.

Tibetan herbal medicine was sent to ailing Soviet leader Leonid Brezhnev in July 1982. It had been prepared by the personal physician of H.H. the Dalai Lama.

Indo-Tibetan medicine. Dr. Natalia Bolsokoeva, Head of the Laboratory of Tibetan Sources, Institute of Biology, Ulanude (Soviet Union) came to study Tibetan texts and research books on Tibetan medicine in the library of the Academy. She said that research scientists at Ulanude were preparing a study of my facsimile edition of the *Illustrated Tibeto-Mongolian Materia Medica of Āyurveda* (Śp.82).

Tibetan Buddhist medicine. The magazine *The World and I*, from Washington DC for a college educated audience, published an article on Tibetan medicine. I gave them rights to reproduce illustrations which had earlier appeared in the book *Tibetan Buddhist Medicine and Psychiatry: The Diamond Healing*, by Terry Clifford. These include the Maṇḍala of the Medicine Deities, herbal materia medica, Tibetan surgical instruments, and a Tibetan medical chart.

Biophysical systems in Tibetan medicine. Dr. Ivan Andreev visited India again in December 1987 to work at the Academy on Tibetan medicine. It is a new field wherein medical science can discover new systems and new formulations for the treatment of disease as well as for

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its prevention. Dr. Andreev is head of the newly established department of Medical Biotechnics, Sofia.

Bhutanese medicine. Dr. Paolo Morisco, from the Coordination Division of the National Institute of Bhutanese Medicine, Thimphu worked at the library of the Academy to prepare a bibliography of rare works on Tibetan medicine.

Glimpses of the history of Indo-Tibetan medicine was written by me for Medical Biotechnics, Sofia (Bulgaria) at the request of their President Mr. Manol Kolchev and Dr. Ivan Andreev.

Maṇḍalas and medicine is a scholarly journal published by the Johns Hopkins University Press. Permission was granted to the Institute for the Medical Humanities, The University of Texas, for reproducing maṇḍalas from *A New Tibeto-Mongol Pantheon*, part 13, in 'The Cultures of Medicine', the eighth volume of Literature and Medicine. Four maṇḍalas will illustrate an essay on 'The Buddhist Maṇḍala' which briefly describes the healing aspects and applications of maṇḍalas

Tibetan Āyurveda. Dr. Rudolf Wagenleitner of Wartberg, Austria studied works on Tibetan medicine at the Academy, as a prelude to a detailed curriculum at Dharmasala.

Tibetan medicine. Prof. Dr. Jürgen C. Aschoff, University of Ulm, Germany was compiling a bibliography on Tibetan medicine. Entries were sent to him from the holdings at the Academy, as well as texts in the Śatapiṭaka Series.

Basic theories of lndo-Tibetan medicine. Barbara Gerke studied the medical illustrations of Buryatia bearing on *bla*, depicted on plates 9 and 12. *Bla* is *manohvā* in Aṣṭāṅga-hṛdaya 1.21.18. According to her researches in the Gyushi, *bla* is 'life essence' and *bla.gnas* is 'life-supports'.

Traditional Mongolian āyurveda is based on Indo-Tibetan medical texts like the Aṣṭāṅga-hṛdaya and also on the practice introduced into Tibet by Candranandana and other physicians for several centuries. Dr. B. Boldsaikhan, President of the Union of Mongolian Traditional Medicine and head of its theoretical department visited the Academy in Aug 1995 and discussed the desirability of renewing Indo-Mongolian links in researches as well as training of young Mongolian traditional doctors. He emphasised the need of the correct identification of medicinal plants.

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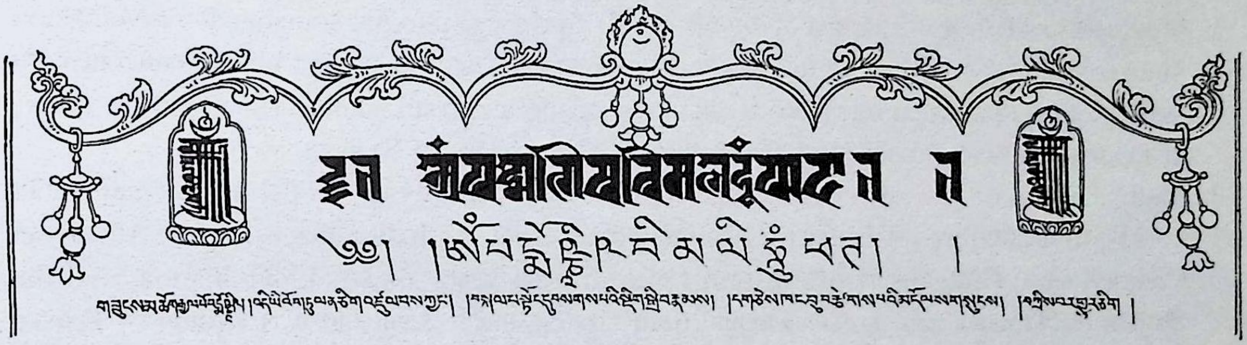
Philosophy of Tibetan Buddhist medicine. Dr. Michiel Polak came from Hillegom, Netherlands to discuss Tibetan Āyurveda after having read my preface to Terry Clifford's *Tibetan Buddhist Medicine and Psychiatry*. He referred to his search in the course of which intuitive exploration, analysis and combination produce a surprising picture of a culture with a dynamic-cosmic point of departure in all its manifestations (2000).



The dhāraṇī *Oṁ padmoṣṇīṣa-vimale hūṁ phat* in Lantsha and Tibetan scripts.

14. KĀLIDĀSA'S MAṄGALĀṢṬAKA

Three texts of Kālidāsa were translated into Tibetan:

1. Sarasvatī-stotra (Toh 3704, Cordier 3.190 no.57), Lha.mo dbyaṅs.can.gyi bstod.pa, translated by Jñānaśīla of India and Chos.ḥbar.
2. Meghadūta (Toh 4302, Cordier 3.468 no.8), Sprin.gyi pho.ña, translated by Mahākavi Sumanaḥśrī of Kashmir with the help of the great translator bahuśruta bhikṣu (shu.chen.gyi lo.tsā.ba maṅ.du.thos.pa dge.sloṅ) Byaṅ.chub.rtse.mo and Nam.mkhaḥ.bzaṅ.po on the orders of Dpon.chen Nam.mkhaḥ.brtan.pa, in the great monastery of Sa.skya.
3. Maṅgalāṣṭaka of Mahākavi Kālidāsa of India, Bkra.śis.brgyad.pa (Toh x, Cordier 3.272 no.93), translated into Tibetan by Lha.moḥi.dpal, from the Indian manuscript of Mahāyogī Caṅgayi (v.l. Caṅgaṁyi) of western India, by the grace of Dpal.ldan.bla.ma, and the Suṁ.bi.ta (Tibetan, Sanskrit in Tibetan transcription and in Lantsha) was written by Bhikṣu Dpal.ldan.grags.pa. The name Caṅgayi can be compared with the names of the 84 siddhas in the Jodhpur tradition: 11 Sajāi, 18 Bāla-guṇahāī, 20 Sāratvatāī, 22 Buddhāi, 23 Bhūtai, 35 Nandāi, 36 Amarāi, 51 Añjaipāva, 62 Muktāi, 78 Kanakāi, 80 Tuṣakāi. The suffix –āi can be from °pati like nātha in Gorakṣanātha. See my *Dictionary of Buddhist Iconography* 1.xiii.

Though termed an aṣṭaka or hymn of eight stanzas, it has ten stanzas, and ends with an 11th stanza stating the merits of chanting it day after day. Each stanza enumerates a specific class of sacred beings or natural elements to bless the officiant. The first stanza speaks of Brahmā and Mahendra, Hari and Hara, the five elements (earth, sky, water, fire and wind), guardians of residences and frontiers (*prāntapāla*), and the divine jewels cintāmaṇi and kaustubha. The second stanza relates to the trinity, the third to rivers, the fourth to sacred ritual objects, and the fifth to gods, siddhas and kings. The other stanzas invoke: 6 trees, 7 goddesses (?), 8 mountains, 9 sages, 10 nine lords (*pati*).

Victor H. Mair (*Tun-huang Popular Narratives*, Cambridge p.20) speaks of the influence of Kālidāsa on Chinese theatre: "Indian dramaturgy did have a direct influence upon the Chinese theatre. Wang Kuo-wei discusses the Southern Sung (1127–1279) *hsi-wen* 戲文 as having had its source in Wen-chou 溫州 near the Chekiang coast (east-central China) and as having been influenced by Indian drama.[1]

"Yang Yin-shen declares that the *hsi-wen* is the first genuine drama in China and reports that a fragment of Kālidāsa's *Śakuntalā* was discovered in the temple known as Kuo-ch'ing ssu 國清寺 on T'ien-t'ai Mountain 天台山 near Wen-chou, the birthplace of *hsi-wen*.[2]"

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[1] *Sung Yüan hsi-ch'ü k'ao* 宋元戲曲考, in *Hsi-ch'ü lun-wen chi* 戲曲論文集 (Peking, 1957, p.123).

[2] Yang Yin-shen 楊蔭深, *An Outline of Chinese Popular Literature* 中國俗文學概論 (Taipei, 1961), *Su-wen-hsüeh ts'ung-k'an* 俗文學叢刊, 1st ser., no.7, p.49.

An unnumbered palmleaf with the life of Kālidāsa was found in a Buddhist monastery in the province of Che-kiang (Sten Konow 1934:566–70). Palm-leaf manuscripts were found in the P'u-an-szŭ monastery in the Che-kiang province. They were brought to China in 1057 by the Dhyāna Master Pao-chang from India (Maspero 1914:viii).

Maṅgalāṣṭaka, Bkra.śis brgyad.pa

Āryadeśasya	paṇḍita-kavimahā-	kāladāsa-	biracītāṁ /	
Ḥphags.paḥi.yul.gyi	sñan.dṅag.mkhan.chen.po	Nag.moḥi.ḥbaṅs.kyis	bkod.pa	bzhugs.so
Āryadeśasya	mahākavi	Kālidāsa	viracitaṁ	

Namo Buddhāya
Saṅs.rgyas.la phyag.ḥtshal lo //

śrīmat-	paṅkaja	birṭharo	[and]	hari	haro	bayor	[and]	mahindrā	’nalo /
dpal.ldan	ḥdam.skyes	rtul.moḥi.bu	daṅ	seṅ.ge	ḥphyog.byed	rluṅ	daṅ	dbaṅ.chen	me //

candro	[and]	ddhāṣkara	brantapāla	baruṇāṁ	dharmādi	palagṛhā /	[and]
zla.ba	daṅ	ñi.ma	phyogs.skyoṅ	chu.zla	chos sogs	khyim.skyoṅ.ba.rnams	daṅ

pradyuṁmno	’nala	[and]	kumbhakaṁsura	[and]	gajañ	[and]	–
rab.snaṅ	me	daṅ	bum.can.lha	daṅ	glaṅ.po	daṅ	ni
		?		cintāmaṇa		kostubhaṁ	[and]
		rje.bo		yid.bzhin.nor		kausṭubha	daṅ

svāmī	śaktidharaḥ	sva-lāṅgula-dharāṁ	kurbasti	te	maṅgalaṁ // 1 //
—	mduṅ.ḥdzin	raṅ.gi.gśol.ḥdzin.rnams.kyis	khyod.la	bkra.śis	byed.gyur.cig //

श्रीमत्-पङ्कज- हरिर् हरो वायुर् महेन्द्रानलः।
चन्द्रो भास्करः प्रान्तपाला वरुणचन्द्रो धर्मादिगृहपालाश्च।
प्रद्युम्नोऽनलः कुम्भकसुर गज चिन्तामणि-कौस्तुभं
स्वामी शक्तिधरः स्वलाङ्गल-धरः कुर्वन्तु ते मङ्गलम्॥ १॥

netrāṇaṁ tritha [and] paṁsukaṁ[1] paśupatir
mig.gsum daṅ ni phyag.dar phyugs.kyi.bdag.po
agni-trayaṁ [and] pa[va]naṁ[2]/ [and]
me.gsum.pa daṅ rluṅ.dag daṅ

yo tad Viṣṇupada śnupa[3] tribhuvanaṁ
gaṅ yaṅ khyab.ḥjug.rkaṅ sel.byed srid.gsum
kṣātrā caramā-trayaṁ [and]
nags.tshal[4] bzod.byed spyod.ldan.gsum.pa daṅ /

gaṁgāvahā[5] [and] pada-trayaṁ suvimalaṁ cadā- trāyaṁtī[6] svaraṁ/ [and]
gaṁgā.ḥbab daṅ rkaṅ.gsum śin.tu.dri.med sems.byed skyab.byed dbyaṅs.can daṅ

sadhmānaṁ-trithayaṁ [and] dvijaṁ [and] rapimataṁ
sgrub.ḥbyed.gnas.gsum.ba daṅ gñis.skyes daṅ ni blo.ldan.rnams.kyis
kurvastu te maṁgalaṁ // 2 //
khyod.la bkra.śis byed.gyur.cig // 2 //

नेत्राणां त्रितयं पांशुकं पशुपतिर् अग्नित्रयं पवनम्।
यो तद् विष्णुपदं त्रिभुवनं क्षात्रा ऽऽचारत्रयम्।
गङ्गावाहं पदत्रयं सुविमलं चित्तं(?) त्रायन्ती स्वरम्।
साधनत्रितयं द्विजैरभिमतं कुर्वन्तु ते मङ्गलम्॥ २॥

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[1] *paṁsukaṁ* refers to *pāṁśukūlika* (Tib. *phyug.dar.khrod.pa*, Mvy.1128) 'monks who used refuse rags from a dust-heap', one of the twelve qualities (*dhūtaguṇa*) of the purified man.

[2] *pavanaṁ* 'pure (*dag*) air (*rluṅ*).

[3] *sel.byed.pa* '°hara, °haraṇa'. The yogin who recited these stanzas from memory forgot two syllables and substituted them by repeating śnupa of *Viṣṇupada*.

[4] *nags.tshal = vana, aṭavī.*

[5] It means where the Gaṅgā falls or descends into the plains.

[6] *cadā* is Tib. *sems 'citta'*, *trāyanti* 'protect'.

Gaṅgā-	Sindhu-	Sarasvatī	ca	Yamunā	[and]	Godāvarī	Narbadā /
gaṁgā	sindhu	dbyaṅs.can.chu	daṅ	yamunā	daṅ	ba.yi.mchog.sbyin	rtse.ḥjo.sbyin /

Kāverī	[and]	Sarayū	Mahendratanayā	Carmaṇvatī	[and]	Veṇukā /
chu.yi.ma	daṅ	ḥgro.byed	dbaṅ.chen.bu.mo	lpags.ldan.ma	daṅ	ḥod.ma.can /

Kṣiprā	Vedavatī	[and]	Mahāsuranadī	Kṣantaṁraye	Gaṇḍakī	[and]
myur.du	rig.byed.daṅ.ldan.ma	daṅ	lha.yi.chu.chen	ḥgyur ḥgyur.byed	logs.can	daṅ

puṇya-pūrṇa-jalaiḥ	samudra-sahitaṁ	kurvantu te maṅgalaṁ // 3 //
bsod.nams.chu.yis.gaṅ.ba	rgya.mtsho.gñen.bcas.rnams.kyis	khyed.la bkra.śis byed.gyur.cig // 3 //

गङ्गा-सिन्धु-सरस्वती च यमुना गोदावरी नर्मदा।
कावेरी सरयू महेन्द्रतनया चर्मण्वती वेणुका।
क्षिप्रा वेदवती महासुरनदी क्षतंरये गण्डकी।
पुण्य-पूर्ण-जलैः समुद्र-सहितं कुर्वन्तु ते मङ्गलम्॥ ३॥

siddhanāṁ	tvati	pasaṁsu	rariraṁ	kumbhaḥ	prapūrṇa	jala /
grub.pa.rnams.kyis	śin.tu.sdig.med	bsṅags.ḥos	yid.ḥon	bum.pa	rab.gaṅ	chu /

sakśaṁ	[and]	candana	puṣpakaṁ	sura-tara-	gorocanaṁ	[and]	śrīphalaṁ /	[and]
duṅ	daṅ	tsan.dan	me.tog	lha.mchog.rnams.kyi	gi.vaṅ	daṅ ni	dpal.ḥbras	daṅ /

viprā	vedavido	prabha-sahitaṁbho	kañcanaṁ	brud	e	[and] /
bram.ze	rig.byed.rig.pa	rab.sad.daṅ.bcas	gser.ldan	smra.ba.po.rnams		daṅ /

dūrvāgras	tila-taṇḍulaṁ	pratidinaṁ	kurvantu te maṅgalaṁ // 4 //
dur.ba.tshigs.ldan	ḥbras.rnams.kyis ni	ñi.ma.so.sor	khyed.la bkra.śis byed.gyur.cig // 4 //

This charming and commendable pot full of water sanctified by the siddhas, conch, sandal, flowers, divine gorocana, cocoanut, fully enlightened (*rab.sad*), wealthy, and eloquent brāhmaṇas learned in the Vedas, turf, sesame, and rice: may all grant you auspiciousness.

सिद्धानां त्वति प्रशंस्यं रुचिरं कुम्भं प्रपूर्णजलम्।
शंखं चन्दनं पुष्पकं सुरतर-गोरोचनं श्रीफलम्।
विप्रा वेदविदो प्रभासहिता काञ्चन ......
दूर्वाग्रस् तिल-तण्डुलं प्रतिदिनं कुर्वन्तु ते मङ्गलम्॥ ४॥

brahmaghoṣilā devatā ṛṣi gaṇāḥ sūry- ādi sarva-grahāḥ / [and]
tshaṅs.paḥi.dbyaṅs.ldan lha.yi draṅ.sroṅ tshogs ñi.ma.la tshogs bzaḥ.rnams.thams.cad daṅ /

bhūpālā vanapālakādi gagana avani dyaugamā [and]
sa.skyoṅ nags.tshal.skyoṅ.sogs nam.mkhaḥi gaṅga me.tog. rnal.ḥbyor.ldan.pa daṅ /

Mācchindrādi samaya-siddha-purukhā [and] dikpālā devagaṇāḥ/ [and]
ña.lto.pa.sogs dam.tshig.grub.paḥi skyes.bu.rnams daṅ phyogs.skyoṅ lha.yi.tshogs.rnams daṅ /

sāvanni ca sarasvatī ca vinutāṁ kurvantu te maṅgalaṁ // 5 //
khyo.śug[1].daṅ.bcas dbyaṅs.can daṅ ni ḥdul.byed.rnams.kyis khyod.la bkra.śis byed.gyur.cig // 5 //

ब्रह्मघोषिला देवता ऋषिगणाः सूर्यादि-सर्व-ग्रहाः।
भूपाला वनपालकादयः गगनावनि-योगिनः।
माच्छिन्द्रादि-समय-सिद्ध-पुरुषा दिक्पाला देवगणाः।
सावन्नि च सरस्वती च विनीता कुर्वन्तु ते मङ्गलम्॥ ५॥

aśvatyair vara- candra- candana- tarun [and] mandhira- kalpadrumaiḥ /
rta daṅ rta mchog zla.ba. tsan-dan ljon.śiṅ daṅ ni brtan.pa dpag.bsam.śiṅ /

jambu nimba kadamba vyoma-tarula vṛkṣasya pakṣo nṛṇām /
ḥdzam.bu nimba kadambaḥi.śiṅ nam.mkhaḥi.śin.gi śiṅ.gi phyogs mi.rnams /

sarvaṁ te phala-miśritaṁ vana-kulaṁ [and] baibrājitaṁ brājitaṁ / [and]
de.rnams kun.gyi ḥbras.bu.ḥdres.pa nags.kyi.rigs daṅ rnam.spoṅ ḥgro.byed daṅ /

ramyaṁ caitra-ratha [and] sunandana-vanaṁ kurvantu te maṅgalaṁ // 6 //
ñams.dgaḥ sna.tshogs.śiṅ.rta daṅ ni rab.dgaḥi.nags.kyi khyod.la bkra.śis byed.gyur.cig // 6 //

अश्वत्थैर् वर-चन्द्र-चन्दन-तरुर् मन्दिर-कल्पद्रुमैः।
जम्बु-निम्ब-कदम्ब-व्योमतरु-वृक्षस्य पक्षो नृणाम्।
सर्वे ते फल-मिश्रितं वन-कुलं बैब्राजितं ब्राजितम्।
रम्यं चैत्ररथं सुनन्दन-वनं कुर्वन्तु ते मङ्गलम्॥ ६॥

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[1] *khyo.śug* = *jampatī* (Mvy 3905), *dampatī* (Mvy 3906).

Gaurī	Śrī	Rati	tasya	khaṭu	vinatāṁ	bhūti	supakvānika /	[and]
dkar.mo	dpal.mo	dgaḥ.ma	de.yi.rnams	—	rnam.ḥdul	ḥbyor.pa	śin.tu.smin.pa mchog	daṅ ni /

bhāsvā	mitra	Sarasvatī	ca	surubhi	satyaṁbruthā	[and]	'rundhatī /
gsal.ba	bśen	dbyaṅs.can.ma	daṅ	lha.ḥjigs	bden.smra	daṅ ni	ḥgog.byed.ma /

svāhā	jṛmbhavani	svāraṁna	[and]	bhaginī	[and]	duḥsvapna-	vidhvaṁsanī /
legs.sbyin	rnam.bsgyiṅs	dbyaṅs	daṅ	skal.ldan.ma	daṅ	rmi.lam.ṅan.pa	rnam.sel.ma /

vela-svambhani	te sva	[and]	mīna-	[and]	makaraṁ
dus.ḥjoms	ḥdul	daṅ	ña.bzaṅ	daṅ ni	chu.srin.rnams.kyis

kurvantu te maṅgalam // 7 //
khyod.la bkra.śis byed.gyur.cig // 7 //

गौरी-श्री-रति तासां खलु विनीतां भूति सुपक्वानिक।
भास्वान्-मित्र-सरस्वती च सुरभी सत्यंब्रुवा ऽरुन्धती।
स्वाहा जृम्भवती स्वरिणी भगिनी दुःस्वप्न-विध्वंसनी।
वेला-स्तम्भनी तेस्व मीन-मकरैः कुर्वन्तु ते मङ्गलम्॥७॥

Śrīśailan	[and]	Dusuvela	Vidha	Malaya	Śrīśaila-pād-odbhavaṁ/
dpal.gyi.ri	daṅ	thab.dus.bzaṅ	bidha	ḥdzigs.med	dpal.ri.rkaṅ.pa.las.byuṅ.ba

Candrādona	mabindu	mandaragiri	[and]	Śrīkaṇṭhavasedaya	[and]
zla.baḥi.luṅ.pa	thig.le	dal.ḥdzin.ri	daṅ	dpal.ḥdzin.gnas.pa.las.byuṅ	daṅ

Hastīṁdraṁ[1].saraviva	citramukuṭāṁ	[and]	praścyunvas	Tuṅgācala /	[and]
lag.ldan.lta.bu	bkra.ba.cod.pan.can	daṅ	rab.ḥgyur	mtho.baḥi.ri.bo	daṅ /

*	sarve te girayaḥ *sumeru-sahitaṁ	kurvantu te maṅgalaṁ // 8 //
ri.rab.daṅ.bcas	ri.bo de.dag thams.cad.rnams.kyis	khyod.la bkra.śis byed.gyur.cig // 8 //

श्रीशैलं दुसुवेल विन्ध्य मलय श्रीशैलपादोद्भवम्।
चन्द्रद्रोण मबिन्दु मन्दारगिरि श्रीकण्ठवसेदय।
हस्तीन्द्रं सरविव चित्रमुकुट प्रश्च्युन्वस् तुङ्गाचल।
सर्वे ते गिरयः सुमेरु-सहिताः कुर्वन्तु ते मङ्गलम्॥८॥

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[1] v.l. *hastāpriṁ.*

Funding by IKS-MoE

Valmikai	Sanaka	[and]	Syanandana-munī	Vyā[sa]	Vasiṣṭho	Bhṛgu /	[and]
grog.mkhar	dal.ba	daṅ ni	dgaḥ.byed-thub.pa	rgyas.pa	gnas.ḥjog	ṅan.spoṅ	daṅ/

Jambālī	[and]	Jamadagni	kuścajanakrāṁ	Gargas	tathā	Gautamaḥ /
chu.bal.can	daṅ	dgaḥ.byed	dgra.sta.bskyed.byed	gsal.ldan	de.bzhin	Goḥutama /

Mahāṁdāta	[and]	Gausa	pratīsama	gurau	laṁnordha	vīkoṇalo /
chen.po.sbyin	daṅ	ba.laṅ.zhi.ba	so.sor.mñam.byed	bla.ma	ḥdzin	phyed.me /

Rāmo	Dharmasuto	[and]	yatī	bharatāṁ
dgaḥ.byed	chos.kyi.bu	daṅ	sdom.pa.	rtsen.rgyas.pa.rnams

kurvantu te maṅgalam // 9 //
kyis khyed.la bkra.śis byed.gyur.cig // 9 //

वाल्मीकिः सनक-सनन्दन[1]-मुनी[2] व्यासो वसिष्ठो भृगुः।
जाबाली जमदग्निः कुश्चजनक्रां गर्गस् तथा गौतमः।
मान्धाता गोपः प्रतिसम गुरौ लंनोर्धवीको ऽनलः[3]।
रामो धर्मसुतो यति-भरताः[4] कुर्वन्तु ते मङ्गलम्॥ ९॥

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[1] The ṛṣis Sanaka and Sanandana are two of the four mind-born sons of Brahmā, the other two being Sana and Sanatkumāra (MW).

[2] dual of *muni*.

[3] Name of a muni, one of the Eight Vasus.

[4] Bharata = ṛtvij in Naigh.3.18 (MW).

Brahmā	vedapatiḥ,	[and]	Śivaḥ	paśupatiḥ,	Śakte[1]	surāṇāṁ	patiḥ /
tshaṅs.pa	rig.byed.bdag	daṅ	zhi.ba	phyugs.bdag.ma	duṅ.can	lha.rnams.bdag /	

Viṣṇu[2]	yajuṣpatiḥ,	sakhā[3]	[and]	hutapatiḥ,	[and]	tārāpatiś	
khyab.ḥjug	mchod.sbyin.bdag.poḥi	grogs	daṅ	sbyin.sreg.bdag	daṅ	skar.maḥi.bdag.po	
						candramā	[and] /
						zla.ba	daṅ /

Sūryas	tejaspatir,	[and]	Yamo	pidru[4]patiḥ	[and]	Skandaś	ca	senāpatiḥ /
ñi.ma	gzi.brjid.bdag	daṅ	gśin.rje	pha.mes.bdag	daṅ	skem.byed		dmag.gi.bdag/

sarve	masapatī		ca	svarga-sahitaṁ	kurvantu te maṅgalaṁ // 10 //
bdag.po	ḥdi.rnams	kun	daṅ	mtho.ris.bcas.pas	khyod.la bkra.śis byed.gyur.cig // 10 //

ब्रह्मा वेदपतिः, शिवः पशुपतिः, शक्रः(?) सुराणां पतिः।
विष्णुर् यजुष्पति-सखा हुतपतिः, तारापतिश् चन्द्रमाः।
सूर्यस् तेजस्पतिर्, यमः पितृपतिः, स्कन्दश् च सेनापतिः।
सर्वे इमे पतयश्च स्वर्गसहितं कुर्वन्तु ते मङ्गलम्॥ १०॥

śubhaṁ bhavatu
dge.bar gyur.cig

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[1] Tib. means Śaṅkhin, but it should be Śakra.
[2] Tib. means Viṣṇu.
[3] The Tib. translation is not correct. The reading *sakhā* should be a name.
[4] Tib. means *pitṛ* 'ancestors'.

iti	te	vara-	maṅgalāṣṭakaṁ	idam	pāpogha	vidhvaṁsanam /
de.ltar	khyod.la	mchog.gi	bkra.śis.brgyad.po	hdis ni	sdig.pa.ḥphrog.ciṅ	rnam.par.ḥjoms /

puṇyam	saṁbravi	*	Kālidāsa	kavi	kṛtā	
bsod.nams	gun.bskyed	sñan.dṅag.mkhan.po	nag.moḥi.ḥbaṅs.kyis	*	rab.sbyar	
				gtam	ḥdi	smras/
				prabandha		kathā /

praśṛnoti*	bahāḥ		*	[and]	paṭhet	tad		anudinaṁ	vācari
*	gus.ldan	gaṅ.zhig	rab.tu.ñan*	daṅ	klog.byed	ḥdi	ni	myur.du	
							bhaktyānvitaḥ/		
							kun.dgaḥi.spyod.pa		daṅ/

Gaṅgā-vāridhi-saṅgama	naya-	[and]	mudau	prāpnoti*	puṇyāṁ	gītāṁ //
gaṅgāḥi chu.ltar chags.med	tshul	daṅ	dgaḥ daṅ	*	bsod.nams	brjod
						*
						thob.gyur* // 11 //

iti	Kālidāsa-	viracitam	maṅgalāṣṭakaṁ	samāptan//
zhes.pa	nag.moḥi.ḥbaṅs.kyis	bkod.paḥi	bkra.śis brgyad.pa	rdzog.so //

इति ते वर-मङ्गलाष्टकम् इदं पापौघ-विध्वंसनम्।
पुण्यं समब्रवीत् कालिदास-कवि-कृता प्रबन्ध-कथा।
प्रशृणोति भक्त्या यः पठेत् तद् अनुदिनं वाचति भक्त्यान्वितः।
गङ्गा-वारिधि-संगमे नय-मुदौ प्राप्नोति पुण्यां गीताम्॥ ११॥

इति कालिदास-विरचितं मङ्गलाष्टकं समाप्तम्॥

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[1] Should be *gatim*.

15. MY ARTICLES ON TIBET

Year	
1942	Tibet and India
1943	**तिब्बत में भारतीय संस्कृति**
1958	The authors of sumbums, *Indo-Iranian Journal* 2.110–127, The Hague.
1959	A newly discovered Urga edition of the Kanjur, *Indo-Iranian Journal* 3.175–204.
1961	The Rin.lhan and Rin.ḥbyuṅ, *Oriens Extremus* 8.188–207.
1961	Tibetan woodcuts of Padmasambhava.
1963	Tibetan Buddhist studies of Kloṅ.rdol.bla.ma Ṅag.dbaṅ.blo.bzaṅ.
1963	The biography of Mitrayogin, *Indo-Asian Studies* 2.1–38, New Delhi (IAIC).
1964	The Three Hundred Icons of Tibet.
1966	Maṇḍalas of a Tantra Collectaneum, *Collectanea Mongolia*: Festschrift für Prof. Dr. Rinchen zum 60. Geburtstag, Asiatische Forschungen 17.137–52.
1968	Hymn to Tārā, a trilingual edition of Namas-tār-aikaviṁśati-stotra in Sanskrit, Tibetan and Mongolian.
1969	The Red Annals: history of Buddhism in Tibet.
1969	The Rin.lhan Sādhanamālā.
1975	Hymn to Twentyone Tārās. *Studies in Indo-Asian Art and Culture* (IAIC) 4.57–80.
1983	Tibetan version of the hymn to Nīlakaṇṭha.
	The life and works of Ḥjam.dbyaṅs.bzhad.pa, *Central Asiatic Journal* 7.264–69.

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